

NEW ORTHOGRAPHY AND ORTHOEPEY FRANK V IRISH

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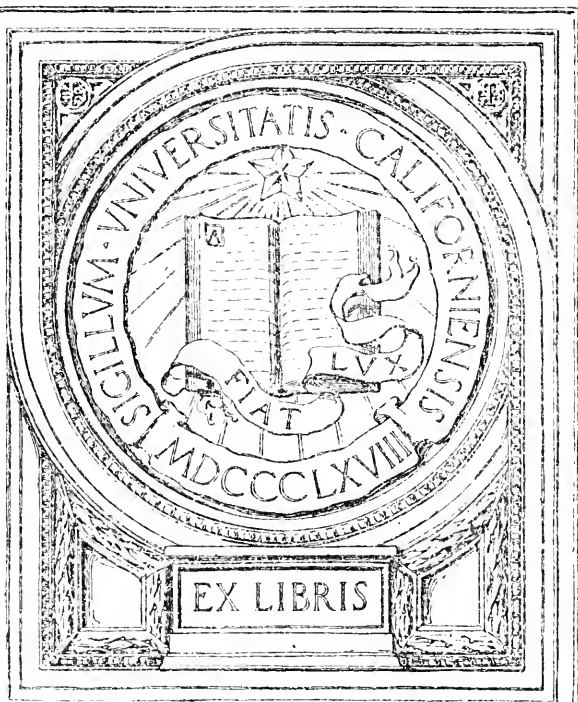
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NEW

Orthography and Orthoepy

With Many New Exercises For Practice

BY

FRANK V. IRISH

Author of

"American and British Authors," "One Term with American Authors,"
"Treasured Thoughts," and "Grammar and Analysis by Diagrams"



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PREFACE

Language most shows a man,—speak that I may see thee.

BEN JONSON

There are cases in which more knowledge of more value may be conveyed by the history of a word than by the history of a campaign.

TRENCH

For thirty years Irish's Orthography and Orthoepey has been a standard text and authority on this subject.

The author has now revised it so completely and added so many new exercises for practice and so much new material that it is really a *new* book—Irish's New Orthography and Orthoepey.

An exact and elegant pronunciation and the ability to write correctly and easily without mistakes in spelling, use of capitals, or punctuation, are the basis of a liberal education as well as the almost certain index of cultivation and refinement.

Prof. Whitney says: "He who cannot take to pieces his native utterance, and give a tolerably exact account of every item in it, lacks the true foundation on which everything else should repose."

How fortunate the child whose home is a place of refinement and gentleness and "words fitly spoken." Certainly every school should be such a place and every boy and girl should feel in the presence of the teacher that language, at its best, is a wisely chosen and efficient messenger to carry one's best thoughts and noblest emotions into the

minds and hearts of others. Language should be the incarnation of thought and not merely its clothing. Very early our growing youth should also learn from the teacher and the spirit of the school that to touch and inspire the heart with a noble sentiment is far greater and more enriching than to teach the mind a fact of history or a truth of science. Pupils should *feel* both the language and the sentiment in Poe's suggestive lines in his exquisite little poem *To Helen*:

To the glory that was Greece
And the grandeur that was Rome.

and the stirring lines of Henley in *Invictus*:

I am the master of my fate,
I am the captain of my soul.

To stimulate the mind, quicken the imagination, and lead to an appreciation of the nice use of words, choice selections from great writers are generously scattered throughout the book. The selections from Longfellow, Holmes, Whittier, Emerson, Lowell, Hawthorne, Henderson, and Kate Douglas Wiggin are used by permission of and arrangement with Houghton Mifflin Company.

The chief aim and purpose of this book, to lead the young into an intimate knowledge, fine appreciation, and an exact and discriminating use of words, is aptly and beautifully expressed by a supreme master of choice and forceful English, Woodrow Wilson, in his thought-provoking book *Mere Literature*: "What you need is, not a critical knowledge of language, but a quick feeling for it. You must recognize the affinities between your spirit and its idioms. You must immerse your phrase in your thought, your thought in your phrase, till each becomes saturated with the other."

INTRODUCTION

This book treats of the fundamentals and essentials in education.

I call a complete and generous education that which fits a man to perform justly, skillfully, and magnanimously, all the offices, both public and private, of peace and war.—MILTON

Education must lead to sympathy, to gratitude, to pathos, to joy, to tears, to benevolence. It is, indeed, leading thitherward, but not in volume great enough, nor with current swift enough. The rewards coming from the school are vast, but they are not as vast as the needs of the continent, nor as great as they would be were education more of a development of the affections.—PROF. SWING

These two leading thinkers, one a great poet, the other a great preacher, remind us that education means the complete development of a human being in body, mind, and spirit; and their words imply that the process of education does not end with schooldays but continues throughout life.

Without language education would be impossible. All the intellectual and spiritual treasures of the past and much of the wisdom of the present become ours through great books, the rich legacies to humanity from the most variously gifted men and women, who constantly touch life on high levels and at many points.

A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond.—JOHN MILTON

In the process of education Milton's "good book" must be changed into good, rich life. The test of education is

the ability to wisely estimate values, to see little things small and great things large.

In order to win these higher rewards of education, certain basic subjects must be mastered: elementary sounds, diacritical marks, letters, syllables, accent, articulation, spelling, and pronunciation. And a ready and wise use of the dictionary must be acquired.

As the best way to acquire a quick feeling for choice language and an exact and nice use of words is to read great books, this book has been so planned that the pupil will constantly renew his acquaintance with great writers by finding on nearly every page helpful quotations in forceful and often beautiful language, and, as a winning invitation to read the entire poem or prose production, both the name of the writer and where to find the selection are given in nearly all cases.

Opening and Marking Books. In opening a new book, take it in both hands, press down a few pages at a time on one side and then on the other until all are pressed down. In beginning to read or study a book, first look at the title-page, read the Preface and Introduction, and glance over the Table of Contents that you may know the plan and purpose of the author. With a slip of paper for a marker and for temporary notes, and a notebook for permanent notes, you are ready to read. When you come upon a passage that especially pleases or seems of permanent value, with a hard, sharp-pointed pencil or fine pen mark it with a straight or wavy line on the margin. Turn to the blank pages in the back of the book and begin a new index, your index, as follows: Education, page 4; Poetry, page 6; Life, page 10. When the book is read and marked in this way, the choicest passages are immediately available at any time, and the value of the book is multiplied many times. A right-minded person never marks any book except his own, and besides his name he does not mark his own books except in this wise and helpful way.

CONTENTS

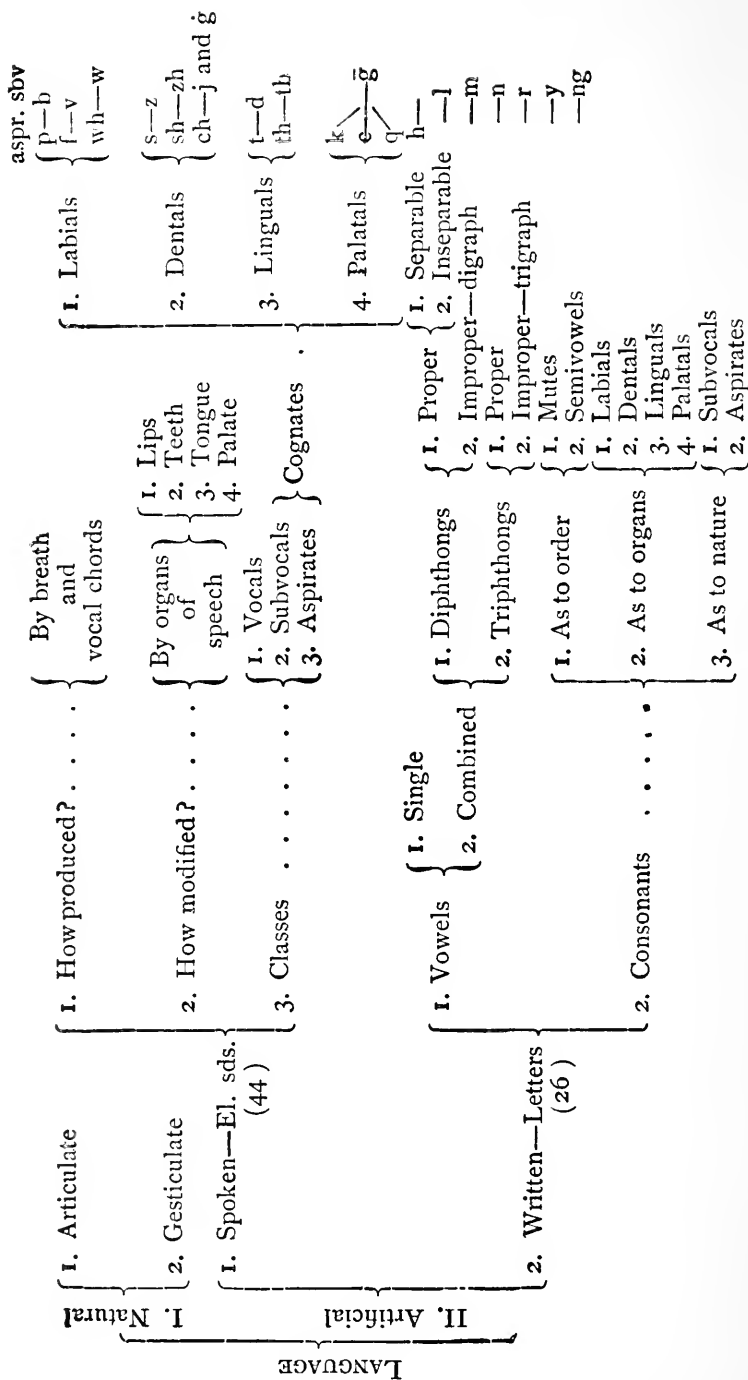
PART FIRST			
	PAGE		PAGE
Language, its Divisions..	I	Silent Letters, Rules....	44-47
Phonology, Voice, Speech, Elementary Sounds, Vocal Organs.....	2, 3	Substitutes.....	47-50
Webster's Guide to Pronunciation.....	4	Words, Outline, Definitions.....	51-54
How to Find the Elementary Sounds.....	4, 5	Orthographic Spelling, Rules.....	54-58
Description of Phonetic Elements.....	6-11	Spelling Lessons.....	59-69
Representation of Vocal Elements.....	11, 12	War Words, New Words, etc.....	69-77
Phonotypy, Diacritical Marks.....	12-16	Review Questions.....	77
Dictionary Outline.....	17	PART THIRD	
The Dictionary, Dictionary Drill.....	18-21	Etymology, Anglo-Saxon English, Latin, and Greek	78, 79
Orthoepy, its Elements..	22	Prefixes.....	80-86
Principles and Exercises in Syllabication.....	22, 23	Word-analysis.....	87, 88
Accent, Principles of Accent.....	24, 25	Word-making.....	88, 89
Rules for Accent.....	26, 27	Synonyms.....	89-92
Articulation, Exercises ..	28-31	Synonyms Discriminated	92-98
Pronunciation, Exercises, The Lawyer and the Dictionary.....	31-36	Homonyms.....	99-101
Review Questions.....	36, 37	Building and Defining Words.....	101-104
PART SECOND		Review Questions.....	104
Orthography, Letters, Alphabet.....	38	PART FOURTH	
Vowels, Consonants....	39-43	The Hyphen.....	105-109
Syllables.....	43, 44	The Apostrophe, its Uses, The Possessive Case...	110-113
		Formation of the Plural.	113-116
		Capital Letters, Rules...	116, 117
		Discrimination in the Use of Capital Letters.....	118
		Punctuation, Rules.....	119-126
		Abbreviations	127-130
		Review Questions.....	131

HINTS AND SUGGESTIONS TO TEACHERS

Things to be done should be learned by doing them.—COMENIUS

As it is the key by which he is to unlock the storehouse of knowledge and have access to the temple of learning, the pupil must possess a thorough acquaintance with elementary sounds and diacritical marks at the very threshold of an education. Much time should be given to Part First of this book. Much and faithful drill, and frequent reviews should be the watch-words of the teacher. The author has not divided the book into lessons, but has left that to the good judgment of the teacher, who, knowing the attainment and ability of the pupils, is better qualified to adapt the lessons to their needs. The well-informed and wise teacher, by his good example, enthusiasm, and "quick feeling" for exact and choice language will make every lesson both interesting and delightful. Articulation, pronunciation, dictionary drill, spelling, prefixes, suffixes, Latin and Greek root-words, word-making, word-analysis, synonyms, homonyms, the hyphen, capital letters, and punctuation will all be *living* themes. He will make wise use of the many fine quotations in the book and will read to his pupils selections from Ruskin's *Sesame and Lilies*, Holmes's *Autocrat of the Breakfast-Table*, Emerson's *Essays* and other standard works, thus cultivating in the youth under his care fine taste and discrimination in the use of language, quickening the instinct for beauty and the instinct for conduct, and leading them along the pathway to intellectual and spiritual alertness, real culture, and genuine character, the highest and noblest products of any school.

FRANK V. IRISH



NOTE.—Of the forty-four elementary sounds, *nineteen* are vowels, *fifteen* are subvowals, and *ten* are aspirates. The letter *x* does not appear in the outline, as it does not represent an elementary sound, but a combination of the sounds of *k* and *s*. The sound represented by *ot* and *oy* is not counted, as it is made up of broad *a* and short *i*.

PART FIRST

Language is any medium for the communication of ideas and emotions.

Language may be divided into two kinds, *Natural* and *Artificial*.

Natural Language consists in all those tones of voice and gestures which convey intelligence from one being to another.

Artificial Language is such a combination of elementary sounds or letters as to make words and sentences.

Artificial Language is of two kinds, *Spoken* and *Written*.

Spoken Language is such a combination of elementary sounds as to express ideas.

Written Language consists in representing the elementary sounds of spoken language by characters called letters.

Cognate¹ **Sounds** are those sounds which are modified by the same organs of speech in a similar position.

Cognate Letters are those letters whose sounds are modified by the same organs of speech in a similar position.

¹ The cognates (*co*, with; *gnatus*, born) are in pairs, one subvocal and one aspirate. There are nine pairs in all; three pairs of labials, three pairs of dentals, two pairs of linguals and one pair of palatals. Be sure that each pupil clearly understands the difference between an elementary sound and a letter. An elementary sound is a *spoken* element, a letter is a *written* or *printed* character representing the spoken element to the eye.

PHONOLOGY

Phonology,¹ or **phonetics**, is the science of the elementary sounds uttered by the human voice in speech.

Voice is tone produced by the mutual action of the vocal chords and the breath from the lungs.

Speech ² is voice or breath modified for the purpose of expressing thought and emotion.

'Tis not enough the *voice* be sound and clear,

'Tis *modulation* that must charm the ear.—LLOYD

The **elementary sounds** are divided into three classes; *Vocals*, *Subvocals*, and *Aspirates*.³

A **vocal** is an unmodified, or uninterrupted tone of the voice.

A **subvocal** is a tone of the voice modified by the organs of speech making an undertone.

An **aspirate** is a mere breathing modified by the organs of speech.⁴

The **vocal organs** are, in part, the same as the organs of respiration. They are, the lungs, diaphragm, intercostal muscles, bronchi and trachea, larynx, and pharynx.

The **lungs** constitute the central organ of the vocal as well as the respiratory machinery.

¹ Phonology is a branch of the science of acoustics. For its further discussion see works on Natural Philosophy.

² Speech, or the utterance of articulate sounds, belongs to man only. "Animals have voice; man alone has speech. The raven may be taught to speak by rote, but man alone attaches meaning to the word-sounds and phrase-sounds he employs."

³ Instead of *vocals*, *subvocals*, and *aspirates*, some prefer to say *tonics*, *subtonics*, and *atonics*, or *voice sounds*, *union sounds* and *breath sounds*.

⁴ The sound represented by *h* is an exception; it is not modified by the organs of speech.

The **vocal chords** are the special organs for the production of vocal elements, or elementary sounds.

The **glottis** is the opening between the vocal chords.

The **epiglottis** is a lid or valve which shuts down and covers the glottis in the act of swallowing.

The **pharynx** is a sort of cavern at the back part of the mouth, and with the mouth and other cavities of the head becomes a tone-magnifier, giving great *power* and *richness* to the tones of the voice.

Another sums up the process of speaking as follows: "The diaphragm and other muscles, by their alternate movements, operate the lungs. The breath, forced from the lungs, passes through the bronchi and trachea into the larynx. When the breath is forced out, by an act of volition, through the aperture of the glottis without agitating the vocal chords, there is no vocality, only an audible sound of hard breathing or aspiration. But when the vocal chords are more or less moved by the air expelled, and thrown into vibration, vocal sound is produced. The sound thus produced by the vibration of this delicate muscular organism of the vocal chords, fills the sonorous cavern at the back part of the mouth called the *pharynx*, and reverberating through the cavities of the head and chest, and striking against the sounding-board, as it may be termed, of the roof of the mouth, at last issues from the lips a perfected result of nature's handiwork, to be made as plastic as the potter's clay, and shaped to the various purposes of use and beauty in language."

When a man lives with God, his voice shall be as sweet as the murmur of the brook and the rustle of the corn.—EMERSON: *Self-Reliance*

Her voice was ever soft,
Gentle, and low; an excellent thing in woman.—SHAKESPEARE: *King Lear*

WEBSTER'S GUIDE TO PRONUNCIATION

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ā as in āle, fāte, lā'bor	n (like ng) for n before the sound of k or "hard" g, as in bank, junction, linger, canker
â " " sen'āte, pref'āce	ō as in ōld, nōte, bōld
â " " câre, pârent	ô " " ô-bey', a-nat'ô-my
ă " " âm, âdd, âc-cept'	ô " " ôrb, lôrd, law (lô), saw (sô)
ǣ " " fi'nūl, in'fānt, mad'ām	ö " " ödd, nôt, fôr'est
ä " " ärm, fār, fā'ther	ō " " cōn-nect', cōn-trol'
à " " àsk, græss, dānce	oi " " oil, nois'y, a-void'
à " " so'fā, i-de'ā, ā-bound'	oo " " fōod, mōon; rude (rōod)
b " " baby, be, bit, bob	oo " " fōot, wōol; put (pōot)
ch " " chair, much	ou " " out, thou, de-vour'
d " " day, do, add'ed	p " " papa, pen, pin
ē " " ēve, mēte, se-rēne'	r " " rap, red, rip, rod
è " " è'vent', dē-pend', crē-ate'	s " " so, this, haste, also for c as in cell, vice
ě " " ěnd, ěx-cuse', ěf-face'	sh " " she, ship, shop; also for ch as in machine, chaise; for ce as in ocean; for ci as in social
ē " " re'cēnt, de'cēn-cy	t as in time, talk
ē " " ev'ēr, speak'ēr, pēr-vert'	th (voiceless) as in thin, through
f " " fill, feel; also for ph as in triumph; for gh as in laugh	th (voiced) for th as in then, this
g (always "hard"), as in go, begin	û " " ūse, pūre, tūne, lūte
gz for x as in ex-ist', ex-act'	û " " û-nite', for'mû-late
h as in hat, hot, hurt	û " " ûrn, fûrl, con-cûr
hw for wh as in what, why	ÿ " " ŷp, tÿb, stÿ'dy
ī as in īce, sīght, ī-de'a	ÿ " " cir'cÿs, cau'cÿs
ī " " ill, ad-mīt', dī-vide'	v " " van, vent, vote
j " " joke, jolly	w " " want, win, weed
k " " keep, kick	y " " yard, yet, yellow
ks for x as in vex, exit, perplex	z " " zone, haze
kw for qu as in queen, quit	zh for z as in azure; for zi as in glazier
l as in late, leg, lip, lot	
m " " man, men, mine	
n " " no, man, manner	

HOW TO FIND THE ELEMENTARY SOUNDS

To find the value or power of any character, pronounce some short word in which it occurs, *prolonging* the element whose value is sought. After pronouncing it several times in this way, drop all the sounds but the one wanted. In

this way the value of any phonetic character may be found. Pronounce *ate*, prolonging *a*. Pronounce it again, stopping before sounding *t*. The value is readily found to be *long a*. Pronounce *no*, prolonging *n*. Drop the sound of *o* and the value of *n* remains.

In the same way find the value of the initial, or first character in the following words: *at*, ä; *air*, â; *arm*, ä; *ask*, â; *all*, a; *eve*, ē; *end*, ě; *err*, ě; *ice*, ī; *if*, ī; *old*, ō; *on*, ō; *oil*, oi; *out*, ou; *bide*, b; *fine*, f; *lane*, l; *ran*, r; *so*, s; *zone*, z; etc.

FURTHER EXERCISES IN FINDING ELEMENTARY SOUNDS

Pronounce vigorously öb, äd, äg, äj, äp, äk, äsh, ěch, äb, ěn, ěf. Now pronounce these syllables, and after pronouncing each one give the sound of the final consonant: öb, b; äd, d; äg, g; äj, j; äp, p; äk, k; äsh, sh; ěch, ch; ät, t; ěn, n; ěf, f. Pronounce äb, äc, äd, äf, ěb, ěd, ěf, äm, ěm, im, sō, sā, sē, iŝ, ōs, ōs, ūs, äx.

EXERCISE IN SYNTHESIS

EXPLANATION.—Elements are placed in the first line and the Pronunciation in the second

m ē	h ä r d	b r i ĝ ĥ t	g ô r ĝ ě
m ē	h ä r d	b r i g h t	g ô r ĝ e
b ä t	g r i t	t ō ä s t	s t r ö n g
b ä t	g r i t	t ō a s t	s t r ö n g
m ä n	cl ö d	c â r ě	s h ō r n
m ä n	cl ö d	c â r e	s h ō r n
m ě n	h ě m p	s p â r ě	s h r ū b
m ě n	h ě m p	s p â r e	s h r ū b
m i n ě	l ä ĉ ě	m ô r n	s h r ū ĝ
m i n e	l ä ĉ e	m ô r n	s h r ū ĝ
g r ū b	g ä v ě	d ū p ě	f l i n c h
g r ū b	g ä v e	d ū p e	f l i n c h

d ā s h

dāsh

s m ĩ t ē

smite

h ũ s k

hũsk

s n ā r l

snārl

p ā ġ ē

pāge

b ē a m

beam

p ō m p

pōmp

p ō r c h

pōrch

NOTE.—Synthesis means putting together. The skillful teacher will adapt the work to the needs of his class. The blackboard may be used to good advantage in drill work. Concert recitation is excellent, *especially* with beginners.

DESCRIPTION OF PHONETIC ELEMENTS

A,¹ as in ah. *Italian a*.—This element is often called the fundamental tone of the human voice. Its production requires an extreme openness of the organs of speech. The other vocals and subvocals may be considered simply modifications of this tone. Pronounce *ah* with the organs of speech entirely open, and you have found *ä*, the noblest of all the elementary sounds.

A, as in ask. *Short Italian*.—This sound is intermediate between *short a* and *Italian a*. It differs from *Italian a* in quantity, being short, or explosive. When perfectly sounded, however, it requires the same extreme openness of the organs of speech. To find this sound, pronounce *ah*, then, with the organs of speech in the same position, pronounce *ask* quickly or explosively. Now, with the organs of speech again in the same position, pronounce *ask*, stopping before sounding *s* and *k*, and you have the value of *ä*. Pronounce *täsk*, *cläsp*, *chänce*, *cläss*, *päss*, *fäster*, *mäster*.

¹ There is a tendency to shorten *Italian a* as well as *broad a*, thus destroying the dignity and power of our language. It is said that this noble vocal element, *Italian a*, at present constitutes less than one-half of one per cent. of our whole utterance. In the German it constitutes five per cent., and in the ancient Sanskrit *thirty* per cent.

A as in awe. *Broad a.*—This sound resembles *Italian a* in quantity, but is modified by a contraction and projection of the lips, increasing the resonant power, and adding to the strength and dignity of this element. Pronounce *awe*, *tall*, *thrall*, *drawl*, *fraught*, *caught*, *bought*, *sought*, *taught*, *wrought*, *thought*.

A as in care. *A medial, or long a modified by r.*—Some think this sound is identical with *short e*, but it is unlike *short e*, at least in this, that it is capable of prolongation. Because of the liquid sound of *r*, the *a* and *r* seem to combine or coalesce. For this reason, some consider *ar* a diphthong. It is the judgment of the writer that it is better to treat *a* and *r* as distinct elements.

O as in on. *Short o.*—This sound is often confounded with *short Italian a*. It resembles *broad a*, but is short, or explosive, and can not be prolonged. Pronounce *on* explosively. Give it again, dropping *n*, and the sound of *ö* is produced. Pronounce *nöt*, *whät*, *löt*, *dög*, *hög*, *fög*, *ödd*, *wash*, *wänder*.

O as in do. *Oo, as in moon.* **U, in rude.** *Slender o.*—By careless speakers this sound is often contracted to *medial u*, in such words as *broom*, *room*, *food*, *root*, etc.

U as in tune. *Long u.*—This sound must not be confounded with *slender o*. *U*, in *rude*, is a substitute for *slender o*. To find the value of *long u*, pronounce *mute*. Repeat the pronunciation, omitting the sound of *t*. Now pronounce *mu*, closely observing the sound of *u*. Pronounce it again, dropping the sound of *m*, and the value

Language is the depository of the accumulated body of experience, to which all former ages have contributed their part, and which is the inheritance of all yet to come.—J. S. MILL

of long *u* is found. *U* should not be sounded as slender *o* (ōō), except when immediately preceded by the sound of *r*, *sh*, or *zh*. The words *sumac*, *tulle*, *hurrah*, and *pugh*, are exceptions.

U as in push. Short ōō. *U medial*.—This sound is heard in *book*, *look*, *took*, *foot*, *wolf*, *wool*, *stood*, *could*, *would*, *should*, etc.

U as in urge. O in worm. *Neutral or obtuse u*.—A slightly greater elevation of the back part of the tongue toward the soft palate than for *short u*, and prolonging the tone, gives the sound of *u* heard before final *r*, or *r* followed by another consonant. It differs from *short u*, chiefly in being prolonged.

H represents a mere breathing. When initial, its office seems to be to cover the following vocal with breath. Pronounce *ha*, *hi*, *ho*, *he*, *hu*, *hy*.

Wh is merely unvocalized breath, poured through the lips placed in the position for producing *w*. A failure to discriminate between *wh* and its subvocal cognate *w*, constitutes one of the peculiarities of the English cockney dialect, in which *when*, *what*, *which* are pronounced *wen*, *wat*, *wich*.

R is said to have two sounds, but for all practical purposes it may be regarded as representing one sound only. *R* is *stronger* and may be *trilled* when placed at the beginning of a word. Speakers and singers often trill the *r*, adding much force and beauty to their productions. It is the habit of some persons to nearly suppress the *r* when not followed by a vowel. *R* should have its full sound wherever it occurs.

“Speech is the morning to the mind;
It spreads the beauteous images abroad,
Which else lie dark and buried in the soul.”

EXERCISES IN DISTINGUISHING AND COMPARING ELEMENTARY SOUNDS

That the pupils may become familiar with phonetic characters and be able readily to give the exact value, requires patient and frequent drill. The difficulties in pronouncing words containing the sounds of \bar{a} and \hat{a} , \ddot{o} and $\underset{a}{a}$, $\underset{a}{a}$ and \bar{o} , \ddot{a} and $\underset{a}{a}$, $\underset{a}{a}$ and \ddot{o} , must be mastered by diligent practice. To overcome these difficulties, let the pupil practice the following words, as directed:

\bar{A} and \hat{a} . Make a decided difference between the sounds of a in *fâte* and a in *fâre*; *fây*, *fâir*; *dây*, *dâre*; *pây*, *pâre*; *lây*, *lâir*; *bây*, *beâr*; *rây*, *râre*; *they*, *thêre*; *stây-er*, *stâre*; *prây-er*, *prâyer*; *nây*, *nê'er*; *swây-er*, *swâre*; *whey*, *whêre*.

\ddot{O} and $\underset{a}{a}$. Make a clear distinction between o in *ön* and a in *ought*; *sôt*, *sought*; *pönd*, *pawned*; *fönd*, *fauned*; *cöst*, *cause*; *döt*, *daughter*; *röt*, *wrought*; *nöt*, *naught*; *knötty*, *naughty*; *cöd*, *cawed*; *söd*, *sawed*; *dög*, *daub*; *Göd*, *gaudy*; *böt*, *bought* and *thought*.

$\underset{a}{A}$ and \bar{o} . Distinguish $\underset{a}{a}$ and \bar{o} in the following words: *war*, *wôre*; *law*, *lôre*; *för*, *fôre*; *ôr*, *ôre*; *börn*, *bôrne*; *côrd*, *côred*; *sawed*, *sôared*; *lôrd*, *lôw-ered*; *môrn*, *môurn*; *war*n, *wörn*, *hôrse*, *hôarse*; *côrse*, *côurse*.

\ddot{A} and $\underset{a}{a}$. Make \ddot{a} short or explosive, and $\underset{a}{a}$ is produced. Pronounce the following words: *chärm*, *chärt*, *yärd*, *färm*, *härm*; also, *âsk*, *tâsk*, *flâsk*, *mâsk*, *dânce*, *grâss*, *pâss*, *pâth*, *pâst*, *äunt*, *ânt*; \ddot{a} , $\underset{a}{a}$; \ddot{a} , $\underset{a}{a}$.

$\underset{a}{A}$ and \ddot{o} . Substituting $\underset{a}{a}$ for \ddot{o} is a very common error and a difficult one to correct. In a few words \ddot{o} , followed by *ss*, *st*, and *th*, verges toward *broad a*, as in *cröss*, *löss*, *cöst*, *bröth*; but in no word does *short o* verge towards *short Italian*

a. To say *dàg* for *dög*, *làng* for *lörg* is exceedingly disagreeable.

Let the pupil pronounce the following words, making the *ö* explosive, and avoiding the sound of *â*: Böstön, böx, cön, cömmön, cöbweb, cömpound, cömplex, döctrine, dög, döllar, dömino, döxölogy, föreign, föster, göddess, hörrid, möral, mörrow, sörröw, nönsense, növel, öccupy, wäsh, wäd, swän, wänd, wäsp, wätch, wäs, wät.

The subvocals and aspirates must also be clear and well-defined. The hearer should be in no doubt whether the speaker says *leave* or *leaf*, *cab* or *cap*, *ridge* or *rich*, *trice* or *tries*, *ice* or *eyes*, *spice* or *spies*, *lice* or *lies*, *ax* or *acts*, *sick* or *sixth*.

EXERCISES IN RECOGNIZING VOCAL ELEMENTS.¹

The Dictionary is a sealed book to the pupil until he has been trained to recognize the *value* of phonetic characters. That he is able to *interpret* the characters, *ā*, *ä*, *ë*, *ö*, and call their names *long a*, *Italian a*, *short e*, *slender o*, is not sufficient. He must be able to *recognize* and to *utter* the exact value of each character, just as the singer is able to give any tone in the musical scale. This power can be acquired only by patient and persistent drill in recognizing and enunciating the elementary sounds. To test the pupil's ability to do this

¹ The teacher should continue this drill in recognizing vocal elements until the pupils can name them at sight. It is an excellent drill to place characters on the board *quickly* and ask them to name them in concert or individually. Name these characters: *ā*, *ä*, *ö*, *ō*, *â*, *ī*, *ē*, *ç*, *ë*, *ğ*. The answers are: *Long a*, *Italian a*, *long o*, *short o*, *short Italian a*, *long i*, *hard c*, *soft c*, *hard g*, *soft g*.

readily and accurately, let him pronounce the following syllables, all of which may be found in Webster's Dictionary: *ât, âl, ăl, ăl, ăl, ăe, ăd, őd, ăn, ěl, ės, ēr, ön, in, ēc, õe, ôr, fôr, ăș, făe, pîk, pîk, eăd, eăd, gî, gō, gî, pēr, pēr, lik, tăe, tăç, thēr, ine, ine, ăr, ăr, bōx, bôn, bār, ăwe, brē, brų, brē, cōn, cōn, cōm, eou̯s, eoz, eov, eours, eot, eös, eoun, eö, eör, eöp, cēm, cěn, cēr, eăt, bîd, bîg, siège, slăt, slăb, sîn, sî, sō, sîx, slîv, spring, spûrn, squad, squā, squâr, lăc, squîrm, toûch, tour, tōu, tōw, tō, tōok, toy, toûgh, trûg, trăg, sçend, trêach, trip, chă, trou, dour, trou̯b, trōop, trōl, rēne, rēnct, nîque, nîs, nîș, quăl, plăș, nēc, nēc, wōnt, sîne, văe, glō, vâst, vēr, vēr, eěl, nŭe, rōn, tig, vîg, vîg, wă, wăt, wă, wăx, wēa, wēath, wēav, weigh, wēdge, whîrl, whî, whō, wince, wiș, wōn, yacht, zūr, zē, zîph, zȳ, zų, zeûg, zō, zînk.*

REPRESENTATION OF VOCAL ELEMENTS

The practice of marking the letters and combinations in words so as to indicate their phonetic values is very useful to pupils, as it helps them more readily to recognize both the phonetic character and the sound it represents.¹

There are three ways of indicating or representing the values of letters or combinations. In each method diacritical marks, such as *˘*, *˙*, *ˆ*, *˚*, are employed. In the first, diacritical marks only are employed. In the second method, the words are re-written and the marks used. In the third method, the words are *partially* re-written and the diacritical marks used.

¹ Representing vocal elements should be practiced until the pupils can write the character without hesitation. The blackboard should be used in this drill. Let the pupils stand at the blackboard with crayon in hand. Tell them to represent *long a*, *short a*, *long e*, *Italian a*, *short Italian a*, *short i*, *medial u*, *broad a*, *medial a*, or *long a before r*, *hard c*, *soft c*, *hard g*, *soft g*, *subvocal th*, *aspirate th*, *short u*, etc.

The three methods are illustrated by the following words:

1st Method	2d Method	3d Method
1. ehēm'ie al	1. prōv'ōst (prōv'üst)	1. de light'ed (lit)
2. çŷn'i çışm	2. prōve (prōōv)	2. in ciş'ion (sižh'un)
3. ēs'ti mâte	3. shrewd (shrud)	3. lûx'u ry (lûk'shŷ)
4. prōv'i dēnçe	4. sōme (sūm)	4. plā teau' (tō')
5. pū'er ile	5. worthy (wŷrthŷ)	5. sîlk'-worm (wŷrm)

PHONOTYPY ¹

Phonotypy is the art of representing phonetic elements, or elementary sounds, to the eye by the use of appropriate characters or symbols.

The defects of the **English alphabet** should be spoken of here, as these defects make the comparatively simple art of phonotypy quite complex when applied to the representation of the elementary sounds. These defects may be briefly named:

1. To represent forty-four elementary sounds the English alphabet furnishes but twenty-six letters; and four of these, *c, j, q, and x*, are redundant, having no sounds of their own. Since there are more elementary sounds than letters, some letters, must represent more than one sound.

2. Our letters do not always have the same value. Some of them represent a certain sound in one word, another sound in other words, and in others have no sound at all.

3. Though we have not a sufficient number of letters to represent the elementary sounds, sometimes two or more letters are put together to represent *one* sound; as *th, sh, wh*.

Again, sounds which are similar, the cognates, as *s* and *z*, find no similarity in the characters that represent them.

¹ The ancient Phœnicians have the credit for making the first analysis of the vocal elements, and adopting a system of phonetic characters to represent them.

Some authors find another defect in the fact that the letters do not represent the same sounds as in other languages. This is not considered a very *serious* defect.

A perfect system requires as many letters as elementary sounds, and that each letter shall *always* represent the same sound. Since our English alphabet of twenty-six letters, unaided, is not equal to the task of representing forty-four elementary sounds, human ingenuity, always ready in an emergency, has devised a system of *helpers*, called *diacritical marks*.

The **Diacritical Marks** used in Webster's Dictionary, eight in number, are as follows:

- | | | |
|--------------------------------|---|---|
| DIACRITICAL MARKS ¹ | { | <ol style="list-style-type: none"> 1. Macron (-) 2. Breve (ˇ) 3. Dieresis (¨) 4. Semi-Dieresis (˙) 5. Cedilla (¸) 6. Tilde, or Wave (~) 7. Caret (^) 8. Suspended Bar (¯) |
|--------------------------------|---|---|

Uses of Each Diacritical Mark

THE MĀ'CRON (—)

1.—Over a vowel indicates the long sound; as in *lāte*, *mē*, *mīne*, *tōne*, *tūne*, *mȳ*.

¹ The MACRON and BREVE are used in ancient languages to indicate the *quantity* of syllables. It seems very natural, then, that our dictionaries should use them to indicate the regular *long* and *short* sounds of the vowels. The CARET is also called the CIRCUMFLEX. Some call the SUSPENDED BAR the PERPENDICULAR, others call it the DOTTED BAR. The word may be written SUSPENDED-BAR, if preferred. DIACRITICAL MARKS have been called "guideboards on the heads of our bewildered letters." The DIERESIS is sometimes placed over the second of two adjacent vowels to indicate that they are to be pronounced as distinct letters; as *aërial*, *orthoëpy*, *coördinate*. The tendency, however, is to use the *hyphen* in its place, or omit it entirely; as, *co-ordinate*, *orthoëpy*. It is the judgment of the writer that this tendency should become the rule, and that the DIERESIS should be used as a diacritical mark only.

3.—Over vowels in unaccented syllables, indicating the long sound shortened; as in senâte, òbey, èvent. In this use the suspended bar is sometimes called the *modified macron*.

2.—Over \bar{g} , *hard g*; as in $\bar{g}et$.

3.—Over \bar{o} , *long oo*; as in $\bar{o}t$.

4.—Across \bar{c} , the hard sound, or substitute for k ; as in $\bar{c}an$.

5.—Across \bar{e} in ch , substitute for k ; as in $\bar{e}h\bar{o}rus$.

6.—Under \bar{e} , substitute for *long a*; as in $\bar{e}te$.

7.—Under \bar{n} , substitute for ng ; as in $\bar{n}k$.

8.—Between t and h in th , the subvocal sound; as in th .

THE BREVE (˘)

1.—Over a vowel indicates short sound; as in $\bar{h}\bar{a}t$, $\bar{p}\bar{e}t$, $\bar{s}\bar{i}n$, $\bar{l}\bar{o}t$, $\bar{c}\bar{u}p$, $\bar{m}\bar{y}th$.

2.—Over \bar{o} , *short oo*; as in $\bar{s}h\bar{o}k$ ($\bar{o} = \bar{o} = \bar{o}\bar{o}$)

THE DIĚŘ'ĚSÍS (··)

1.—Over \bar{a} indicates *Italian a*; as in $\bar{f}\bar{a}rm$.

2.—Over \bar{i} , substitute for *long e*; as in $\bar{p}ol\bar{i}ce$.

3.—Under \bar{a} , *broad a*; as in $\bar{l}\bar{a}w$ ($\bar{a} = \bar{o}$).

4.—Under \bar{o} , *slender o*; as in $\bar{c}an\bar{o}$ ($\bar{o} = \bar{o}\bar{o} = \bar{o}\bar{o}$).

5.—Under \bar{u} , substitute for *slender o*; as in $\bar{r}\bar{u}de$ ($\bar{u} = \bar{o} = \bar{o}\bar{o} = \bar{o}\bar{o}$).

THE SĚMĚ-DIĚŘ'ĚSÍS (·)

1.—Over \bar{a} , *short Italian a*; as in $\bar{a}sk$.

2.—Over \bar{o} , substitute for *short u*; as in $\bar{s}\bar{o}me$ ($\bar{o} = \bar{u}$).

3.—Over \bar{g} , *soft g*; as in $\bar{g}enius$ ($\bar{g} = j$).

4.—Under \bar{a} , substitute for *short o*; as in $\bar{w}\bar{a}sh$ ($\bar{a} = \bar{o}$).

5.—Under \bar{o} , substitute for *medial u*; as in $\bar{w}\bar{o}lf$ ($\bar{o} = \bar{u} = \bar{o}\bar{o} = \bar{o}\bar{o}$).

6.—Under \bar{u} , *medial u*; as in $\bar{p}\bar{u}sh$ ($\bar{u} = \bar{o} = \bar{o}\bar{o} = \bar{o}\bar{o}$).

THE ÇĒDİL'LA (')

- 1.—Under ç, *soft c*, or substitute for s; as in çite (ç = s).
- 2.—Under ç in çh, substitute for sh; as in çhaise (çh = sh).

Slovenly, careless, and indifferent work is dishonest and untruthful; the man who is content to do less than the best he is capable of doing for any kind of compensation—money, reputation, influence—is an immoral man. He violates a fundamental law of life by accepting that which he has not earned.—MABIE: *Work and Culture*

THE TILDE, OR WAVE (~)

- 1.—Over ñ indicates that the following vowel is to be preceded by y, in pronunciation; as in cañon (canyon).
- 2.—Over ã, *tilde*, or *obtuse*, e; as in tẽrm (ẽ = ï).
- 3.—Over ĩ, substitute for *tilde*, or *obtuse*, e; as in gĩrl (ĩ = ĕ).

THE CA'RĒT (^)

- 1.—Over â, *medial a*, or *long a modified by r*; as in fâir (â = ê).
- 2.—Over ê, substitute for *medial a*; as in whêre (ê = â).
- 3.—Over û, *neutral u*; as in ûrge.
- 4.—Over ô, substitute for *broad a*; as in fôr (ô = a).

THE SÜSPĒND'ĒD BAR (⊥)

- 1.—Under ş, substitute for z; as in waş (ş = z).
- 2.—Under ȣ, substitute for gz; as in ȣist (ȣ = gz).

EXERCISES IN THE NAMES AND USES OF DIACRITICAL MARKS

Name the diacritical marks used in the following words: nâme, măn, fâre, eărd, lâst, bałl, eăt, mět, mēr'çŷ, mīne, fīn, sīr, ōde, ôdd, dŏ, ūse, ūp, ūrge, pŭll, bŷ, mŷth, mŷrrh, brăce, chëss, grăze, dëck, târe, dûe, çëll, flëa, wīnd, wīnd, rīse, mōw, tēar, tēar, houŷe, wrăth, brīdge, seowl, skēin, lăunch, vërse, vëx, elôth, thôrn, slŭiçe, blôðd, sçënt, scôrch, mächīne'. Use

the proper diacritical marks to indicate the sounds of letters in the following words: bold, soft, lodge, gone, pole, purse, sight, dance, chant, ice, fringe, bridge, grass, nurse, glare, there, scorch, north, wall, err, mirth, thirst, wan, what, done, was, love, myth, lynx, do, truth, push, loose, moor, our, coin, cent, two, gait, soar, launch, spread, four, chain, taught, hair, pear, yea, fought, plaid, broad, gauge, guests, key, ease, breath, heifer, buy, eye, notch, bought, flood, touch, juice, feud, calf, aunt, ant, psalm, race, rich, choice, think, nails, sage, skein, naught, caught, sieve, catch, claws, pur. some, done, eighth, scene, seen, has, wash, wrap, who, pull, move, bush, rude, corpse, corps, term, firm, soup, floor, bruise, youth, should, shoe, canon, won, chaise, choice, chord, nose, niece, nice, priest.

<p>THE DICTIONARY Webster's New International</p>	I. Parts of Speech	
	II. Spelling of Words	
	III. Syllabication	
	IV. Pronunciation	<ul style="list-style-type: none"> 1. Elementary Sounds 2. Phonetic Characters { 1. Letters 2. Diacritical marks 3. Phonetic Values 4. Accent { 1. Primary 2. Secondary
	V. Derivation	
	VI. Etymology	
	VII. Meaning	<ul style="list-style-type: none"> 1. Primary 2. Derived 3. Contextual
	VIII. Purity	<ul style="list-style-type: none"> 1. National 2. Reputable 3. Present
	IX. Precision	<ul style="list-style-type: none"> 1. Synonyms—<i>hasten</i> and <i>hurry</i> 2. Homonyms—<i>lo</i>, <i>two</i>, <i>too</i> 3. Antonyms—<i>courage</i> and <i>fear</i>
	X. Miscellaneous	<ul style="list-style-type: none"> 1. Abbreviations 2. Foreign Words and Phrases 3. Noted Names of Fiction 4. Pronouncing Gazetteer 5. Biographical Dictionary 6. Descriptive Engravings 7. Arbitrary Signs Used in Writing and Printing

- 1. Flags of Various Nations
- 2. Birds
- 3. Animals
- 4. Tools and Machinery
- 5. Musical Instruments, etc.

THE DICTIONARY

The outline shows at a glance the wealth of permanent knowledge in Webster's New International Dictionary, and its very great value to an earnest boy or girl seeking an education. In fact, the dictionary is the key to an education. The most highly educated men and women make it their constant companion. In their homes and places of business, in a dictionary holder or on a stand,¹ in the most convenient place, with the best light, will be found Webster's or the Standard. If one wishes to be witty, wise, and welcome in the best company, let him early acquire the dictionary habit, a habit that will enhance his value in every department of life.

Each pupil should own one of the smaller dictionaries and keep it on his desk ready for use. The Collegiate is next to the New International in value. To develop and make permanent the dictionary habit systematic drills are necessary.

DICTIONARY DRILL

I tell you earnestly you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter.—RUSKIN: *Sesame and Lilies*

In order to use the dictionary with skill and with pleasure one must know the position of each letter in the alphabet.

¹ A convenient and inexpensive dictionary stand may be made of one-inch boards with the following dimensions: The side pieces are 34 inches high in the back and 30 inches in front, 12 inches wide at top and bottom but cut out in front so that they are 10 inches wide in the middle. The slanting top is 27 inches long and 14 inches wide with half-inch strips on bottom and sides extending 1 inch above the slanting top at the bottom and lower end of the sides. Below are two shelves for encyclopedia and other reference books. This stand is suitable for either home or school and can be made by any boy who can use a saw and hammer.

Write the twenty-six letters, two or more inches apart, on the blackboard. Pupils should learn to name them in order both forward and backward. Drill until each pupil can instantly touch any letter with the pointer when its name is called. Ask questions as follows: Which letter is next to *m* on its right? on its left? Which letter is next to *o* on its right? on its left? Which is next to *h* on the right? on the left? Which letter is between *r* and *t*? What is the name of the third letter from the last?

Place over the letters figures indicating the position of each, 1, 2, 3, etc. Call letters by number and have pupils name them. Letter number 4, 6, 10, 17, 8, 5, 20, 19, etc.

FINDING WORDS IN THE DICTIONARY

For this drill each pupil should have a dictionary. Let us look at the dictionary closely. If the New International were on the desk in front of us with the open edge to the right, we would see the first half of the alphabet, from *a* to *m*, on the cover along the open edge. If we turn it over, we see the last half, *n* to *z*. These letters on the outside cover are the keys to the thumb-index. If we wish to find any word beginning with *h*, we move the thumb from *h* on the cover downward in a straight line and it will come to *h*'s index, and we at once open the dictionary to *h*. Look at the right-hand page. We see toward the bottom of the page a line—three columns above the line, six below. The more common words are to be found in the upper section and the less used words in the lower. "A dictionary is a home for the living (words), a hospital for the dying, and a cemetery for the dead." The dead words are the *obsolete* words, those that have gone out of use. The dying are the *obsolescent* or

those going out of use. The two words at the top of the page are called "catch words" because they aid us in catching or finding the word we are looking for. The words at the bottom are called "key words" or the "key line" as they give the key to pronunciation and save us the trouble of turning to the Key to Pronunciation in the front part of the dictionary.

While looking at this page let us find the word *habit*. The first three letters of the catch word over first column are *hab*, the next is *e*. As *i* the next letter in *habit* is not far from *e* in the alphabet, we expect to find our word in the first column. Glancing down the column we find it near the middle. See all the dictionary tells you; accent, sounds of the letters, part of speech, derivations, meaning, etc.

If we now examine the Collegiate or any small dictionary, we see that instead of three columns there are only two, extending the length of the page. The definitions are short and do not tell us all we want to know about words and, for lack of space, are necessarily incomplete in many ways. We see why the New International should be in a convenient, well-lighted place in every home and in every school.

Find the word *madam*. *M* is the last letter in the first half of the alphabet. If our dictionary is indexed it is easier to find it. The *m* index is at the bottom of the index for the first half of the book. See catch word. *Made* is at the right. As *a* follows *mad* in *madam* and comes before *e* in the alphabet, we must look before the catchword for our word, which we find in the second column. See all it tells about the word; accent, sounds of the letters, part of speech, plurals, etc. See the next word, the French form of the same word. Notice the differences.

Find *shibboleth*. Small dictionary does not tell all about it.

See Bible, Judges 12:5, 6. How old is this word? Is it a living word? Find the word *hard-headedly*. Notice in this word the two hyphens (heavy and light). The heavy one is used between the parts of a compound word. In this word between *hard* and *headed*. The light hyphen is used between syllables where there is no accent mark, and at the end of a line when part of the word is on the next line.

In this book when quotations from well-known authors are given, the last name only is used: Longfellow, Whittier, Milton, etc. If you should be unable to recall the first part of Whittier's name, where would it be found in the New International? See A Pronouncing Biographical Dictionary, near the close of the dictionary. For drill in finding words, quickly, find the following words: *omelet, orchard, Orion, alfalfa, lyceum, hypocrisy, Haytian, gooseberry, finance, Froude, dolorous, Concord, Cincinnati, Beatrice, Antigone, LL.D., Plato, Chautauqua, nolens volens, D. V., Pandora, Cleopatra's Needle* (picture), our *National Ensign* (picture). "Know thyself," and thy dictionary.

Suggestion.—Continue the drill in naming the diacritical marks until pupils can name them readily. The naming can be done by using the books. Further drill should be given, using blackboard. In marking words the pupils may use slate, paper, or blackboard, using additional words, if needed. Each pupil should have a dictionary. Webster's Secondary-School Dictionary or Collegiate Dictionary are convenient for preparing the lesson and for use in recitation. The New International Dictionary should be in the schoolroom for use of both teacher and pupils.

ORTHOEPY

Orthoepy¹ is the art that teaches the correct pronunciation or utterance of words. Its three elements are *Syllabication*, *Accent*, and *Articulation*.

Syllabication is the proper division of words into syllables. Syllabication has a twofold object:

1. To indicate the proper pronunciation of words.
2. To show the composition or derivation of words.

A **Spoken Syllable** is a vocal sound which alone, or in combination with one or more subvocal or aspirate sounds, forms a word or a distinct part of a word.

A **Written Syllable** is a vowel which alone, or combined with consonants, forms a word or a separate part of a word.

PRINCIPLES OF SYLLABICATION

Two leading principles are applied in syllabication: the first is phonetic, and has reference to smoothness and ease of utterance; the second is etymological, and has reference

¹ *Orthoepy* teaches us how to *speak* words correctly. *Orthography* teaches us how to *write* them. The basis of a *spoken* syllable is the *vocal*, the basis of a *written* or *printed* syllable is the *vowel*. The vocals or vowels are the *thought* elements of a word; the sub-vocals and aspirates, or the consonants are the *emotion* elements. *Strength* is said to be the longest syllable in the English language. Syllabication is the first step in determining the pronunciation of a word. The exercises in syllabication are valuable, especially to beginners, as an *aid* to pronunciation.

In dividing words into syllables we are to be guided *chiefly* by the ear. There are as many syllables in a word as there are distinct vocal sounds heard in its correct pronunciation. The consonants, singly or combined, are joined to the vowels. A single consonant between two vowels is joined to the latter when the former vowel has its long sound; as, *pa-per*, *ci-pher*. If, however, the first vowel has the short sound, the consonant belongs to *it* in syllabication. Two vowels coming together, if they do not make a diphthong, must be separated in dividing the syllables; as, *a-e-ri-al*. Derivative words are generally divided between the primitive parts and the terminations; as, *hope-less*. Compound words are divided into the simple words that compose them. At the end of the line a word may be divided if necessary; but a syllable should never be broken.

to the derivation of words. Sometimes words are divided into syllables to show the proper pronunciation *only*, and sometimes they are divided into syllables for no other purpose than to show their etymology. Often these modes of syllabication are combined. These two leading principles of syllabication are continually at war with each other. In the United States, separating the words so as to show the *pronunciation* seems to be the stronger. In England, dividing the words into syllables in such a way as to indicate the *derivation* seems to prevail. By the *first* principle, *philosophy* is *phi-los-o-phy*; by the *second*, *philo-sophy*. In Webster's Dictionary words are divided so as to indicate the pronunciation in the most accurate manner.

EXERCISES IN SYLLABICATION

Let the pupils, using the dictionary, divide the following words into their proper syllables: educate, confuse, meditate, determination, telegram, porcupine, antelope, personal, mysterious, remainder, accomplish, superintend, preparation, acquiesce, comical, beneficence, compliment, counterfeit, annihilate, spontaneous, countenance, analysis, discipline, congratulate, appreciate, injurious, perfumery, successive, commemorate, repetition, vulnerable, convenience, indispensable, incompatibility.

An intelligent man will prize those studies which result in his soul getting soberness, righteousness, and wisdom, and will less value others.

PLATO

ACCENT

Accent is a more forcible enunciation of one syllable than others in the same word.

ACCENT	{	I. Definition	{	1. As to importance . .	{	1. Primary
						2. Secondary
		II. Kinds . .		2. As to use . .		1. Common
						2. Discriminative
				3. As to position	{	1. Radical
		III. How marked				2. Terminational
		IV. Principles				
		V. Rules				
		VI. Remarks				
		VII. Exercises				

Primary Accent is the principal accent.

Secondary Accent is a partial or slight accent.

Common Accent is the ordinary accent, either *primary* or *secondary*. It has to do with pronunciation *only*.

Discriminative Accent is a stronger enunciation of one syllable, indicating the pronunciation and also distinguishing certain parts of speech from others.

REMARK.—Among the dissyllables there are about eighty words used for a verb and also for a noun or adjective. The nouns and adjectives are accented on the *first* syllable, the verbs on the *last*. A few dissyllables are used both as nouns and as adjectives, the *nouns* being accented on the first syllable, the *adjectives* on the last; as, *com'pound* (noun and adjective), *compound'* (verb); *ac'cent* (noun), *accent'* (verb); *Au'gust* (noun), *august'* (adjective). *Absent*, *record*, *rebel*, *contest*, *subject*, *object*, *contract*, *extract*, *digest*, etc.

Radical Accent¹ is a stress of voice placed on the root, or primitive part of a word.

Terminational Accent is a stress of voice placed on the termination, or ending of a word.

The PRIMARY accent is indicated by a heavy oblique stroke; as, *ac'cent*, *accent'*. The SECONDARY accent is indicated by a similar but lighter stroke, or sometimes two light strokes; as, *prognos'ti-ca'tion* or *prognos'-tica'tion*.

PRINCIPLES

There are four leading principles which are very influential in determining the syllable to be accented.

1. *Derivatives* take for a time, if not permanently, the accent of the original words from which they are formed.

2. *Ease of utterance* has considerable influence in deciding the place of accent.

3. In words of two syllables there is a tendency to accent the first.

4. In words of three or more syllables there is a strong tendency to accent the third syllable from the end. (Webster's "Principles of Pronunciation," sections 112, 113, 114, 117.)

¹ The general tendency of the English language is to accent the root rather than the termination of a word. As a general rule, therefore, English or Saxon words should be accented on the first syllable. Many foreign words have been brought under the English accent, but other foreign words, particularly the French, have struggled successfully against this English tendency; as, *caprice'*, *fatigue'*, *machine' unique'*. Words of Greek or Latin origin, when adopted into the English language without change, retain the accent of the original word; as, *anath'ema*, *dilem'ma*, *diplo'ma*, *hori'zon*, *deco'rum*. In many such words, however, the English tendency has prevailed; as, *sen'ator*, *or'ator*, *au'ditor*. This tendency is counteracted, however, as the tendency in verbs is to accent the *termination*, instead of the root. Hence the unsettled position of the accent in *enervate*, *extirpate*, and many other words. When words express antithesis the accent changes in order to express the thought; as, to *give* and *for'give*; he must *in'crease* but I must *de'crease*. In counting we say four'teen, fif'teen, and six'teen; but in answering a question, as, "How many dollars did you pay for your suit of clothes?" we answer, "Seventeen'."

The *first principle* is quite tenaciously adhered to by those well versed in language. Most people, not knowing or caring for the derivation of words, incline to the principle of *ease of utterance*. These two principles seem to be continually at war with each other. The contest is close; the educated people are better authority, but the others are more numerous. The *third principle*, the tendency to accent the first syllable of dissyllables, is counteracted by the first principle. This principle, the third, seems, however, to be slowly gaining on the first, as the unscholarly people outnumber the educated. In the *fourth principle*, also, there is this difference of opinion. Many learned persons say *contem'plate*, *demon'strate*, *devas'tate*, while the mass of the people say *con'tem'plate*, *dem'onstrate*, *dev'astate*. Webster gives both pronunciations, but prefers accenting the first syllable.

RULES FOR ACCENT ¹

Rule I.—All words ending in *sion*, *tion*, *cial*, *sial*, *tial*, *cian*, *tian*, *cient*, *tient*, *ceous*, *tious*, and *tiate*, are accented on the penultimate syllable, or the last but one.

Rule II.—Words ending in *tude*, *efy*, *ify*, *ety*, *ity*, *logy*, *graphy*, *loquy*, *athy*, *metry*, *tomy*, *meter*, *gonal*, *fluous*, *fluent*, and *porous*, are accented on the antepenult, or the last syllable but two.

Rule III.—Words of more than two syllables, ending in

¹ Accent in its very nature implies a comparison of syllables. A monosyllable, therefore, does not have accent. The secondary accent is always two syllables, at least, from the primary accent.

Latin, Greek, and Scriptural names always have the chief accent on the penult or antepenult. Simple words of two syllables have only one syllable accented except *amen*. At the close of prayers it should always be pronounced *ā-men'* with a slightly stronger stress on the last syllable, but at the close of singing it should be pronounced *ā'men* (*ah-men*) with stronger stress on the first syllable.

cate, date, gate, fy, tude, ty, preceded by a vowel, are usually accented on the antepenult, or the last syllable but two.

Rule IV.—Many dissyllables, when used as nouns have the accent on the first syllable, and when used as verbs on the second

EXERCISES IN PLACING OR DETERMINING THE ACCENT

Let the pupil pronounce the following words and tell which syllable has the accent: *success, eclipse, immense, disgust, autumn, fountain, easy, indulge, grumble, chorus, witness, nothing, because, sudden, combine, climate, chimney, Sunday*.

Pronounce the following words, accenting the *first* syllable: *August, contest, convert, convict, escort, compact, absent, discount, export, digest, conduct, convent, gallant, easy, contrast, prefix, torment, transfer, accent*. Pronounce the *same* words, accenting the last syllable.

Even with the accent marked it is not easy for the pupil to give the proper accent in *speaking* the word. Let the pupil practice the following combinations of syllables until he can give the accent quickly and accurately.

<i>a' b</i>	<i>a' b c' d</i>	<i>a' b c d'</i>
<i>a b'</i>	<i>a' b c' d</i>	<i>a b' c d e</i>
<i>a' b c</i>	<i>a' b c d</i>	<i>a' b c d' e</i>
<i>a b' c</i>	<i>a b c d'</i>	<i>a' b c' d e</i>
<i>a b c'</i>	<i>a b' c d</i>	<i>a b' c d' e f' g h</i>

Let the pupil divide the following words into syllables, and mark the accent, using principles and rules: *primary, lyceum, Balmoral, damage, esteem, infamous, numerous, conjugate, beautiful, coincide, multiplicand, commandment, admirable, hieroglyphic, abdomen, orator, confusion, ancient, substantial, physician, anathema, dilemma, horizon, antique, caprice, compensate, machine, whimsical, opportune, preference, emphatic, mysterious, appendage, humility, partnership*.

ARTICULATION

Articulation ¹ is that action of the organs of speech by which each elementary sound receives its distinct and correct utterance.

Words should drop from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, sharp, in due succession, and of due weight.—AUSTIN

Good Articulation,² in reading or speaking, requires:

1. The *distinct* and *proper* utterance of each elementary sound.
2. The utterance of *all* the required sounds, and these *only*.
3. The correct *separation* of sounds.

The three corresponding errors in articulation are *substitution*, *omission*, and *blending*.

EXERCISES IN ARTICULATION

Spell *phonetically*, or “by sound,” and pronounce *distinctly* the following words of difficult articulation:

nymph	stretched	hosts	eighths
widths	shrinks	breadths	call'st
breadths	grists	breaths	class'dst
shrine	worlds	breathes	ceaseth
heaths	tracts	shrieks	rejoiceth

¹ ARTICULATION is derived from *articulus*, a little joint. It, therefore, signifies the *jointing* of speech. In nearly all definitions of articulation the prevailing idea has been *distinctness*. Our enunciation may be *distinct* but *incorrect*. Articulation includes both distinctness and correctness of utterance.

² The basis of GOOD ARTICULATION is a *thorough* knowledge of the elementary sounds and sufficient practice to convert this knowledge into skill. The ear should be trained to distinguish the nice shades of difference in elementary sounds, and the organs of speech should be so *carefully* and *diligently* exercised that these sounds shall come forth like “beautiful coins from the mint.”

acts	thrusts	depths	respects
months	priests	spheres	shrimps
twelfths	sixths	chasms	thousandths
mists	gifts	writhes	prompt

Pronounce the following words, similar in sound: *chance, chants; sense, cents; tense, tents; dense, dents; prince, prints; mince, mints; ax, acts; tracks, tracts; sex, sects; false, faults; tens, tends; relics, relicts; instance, instants; innocence, innocents; sick, sixths; condemn, contemn; ice, nice; killed, skilled; ought, sought; close, clothes; cheer, jeer.*

The conditions of good articulation, as well as of easy and elegant pronunciation, are:

1. Flexibility,¹ strength, and readiness of the organs of speech.

2. An exact knowledge of each phonetic character and the ability to enunciate its peculiar sound accurately and promptly.

3. A correct knowledge of the principles and rules for combining elementary sounds.

4. Regular and frequent practice in giving the elementary sounds and combining them into words, thus converting *knowledge* into *skill*.

1. A big black bug bit a big black bear.

2. The vile vagabond ventured to vilify the venerable veteran.

3. The stripling stranger strayed straight through the struggling stream.

4. Sam Slick sawed six slim, sleek, slender saplings for sale.

5. The strife ceaseth and the good man rejoiceth.

6. Whoso loveth wisdom rejoiceth his father.

7. He was not mindful in memory of that mysterious mummary.

8. Round the rough and rugged rock the ragged rascal rudely ran.

¹ Flexibility and vigor of the organs of speech may be attained by suitable drill in giving elementary sounds and practice in words of *difficult* articulation.

9. She uttered a sharp shrill shriek, and then shrunk from the shriveled form that slumbered in the shroud.

10. Pluma placed a pewter platter on a pile of plates.

11. Where is the pretty pewter platter Pluma placed the pie upon?

12. Amidst the mists and coldest frosts,
 With barest wrists and stoutest boasts,
 He thrusts his fists against the posts,
 And still insists he sees the ghosts.

13. Theophilus Thistle, a successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now, if Theophilus Thistle, a successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb.

14. Peter Prangle, the prickly prangly pear picker, picked three pecks of prickly prangly pears from the prickly prangly pear tree.

DRILL IN ARTICULATION¹

1. Did you say a *nice* house or an *ice*-house?
2. The old cold scold sold a school coal-scuttle.
3. Some shun sunshine; do you shun sunshine?
4. Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.
5. The rain ceaseth and it ceaseth to rain.
6. She sells sea-shells; shall he sell sea-shells?
7. Five wise weeping wives weave wiggling withered withes.
8. Kemuel Kirkham Kames Kimble cruelly kept the kiss his cousin Catharine Kennedy cried for.
9. He spoke reasonably, philosophically, disinterestedly, and yet par-

¹The *practical* value of good articulation is not easily overestimated. It is this *distinct* and *proper* enunciation of each vocal element that enables the orator to address large audiences in an easy conversational style, and yet be perfectly heard by all. And when, added to this perfect *molding* of each elementary sound, there is a *voice* full of the sympathy that comes from a kind and loving heart, the speaker is irresistible, and is said to be eloquent. Perfect articulation is equally important also in conversation. It is one of the leading elements that make the "charming talker," the much-loved teacher, and the beloved minister. The whole school should join occasionally in concert exercises in articulation.

ticularly, of the unceremoniousness of their incommunicability, and peremptorily, authoritatively, unhesitatingly declared it to be wholly inexplicable and unpardonable.

10. The sea ceaseth and it sufficeth us.

11. Say, should such a shapely sash shabby stitches show?

12. Give Grigham Grimes Jim's great gilt gig-whip.

13. A cup of coffee in a copper coffee-cup kept company with Katie Kirkham Cackle Kemper.

14. Smith's spirit flask split Philip's sixth sister's fifth squirrel's skull skillfully.

15. Did the blythe butterfly flutter by and blight the bright blue blossoms?

16. Please place pleasant pictures and plenty of pretty playthings in prattling Polly's playroom.

17. Did you say you saw the spirit sigh, or the spirit's eye, or the spirit's sigh? I said I saw the spirit's eye; not the spirit sigh, nor the spirit's sigh.

PRONUNCIATION

Pronunciation is the act or mode of uttering words or parts of words.

The difficulties of pronunciation are numerous, and arise from the nature of language, the defects of alphabets, and ignorance and carelessness on the part of the generality of speakers.

Pronunciation is *just* when every letter has its proper sound, and every syllable has its proper accent or quality.—DR. JOHNSON

There are **three guides**¹ to pronunciation: the ANALOGIES

¹ With *three* guides it is not easy to know which one to follow when they take different directions. It is evident, however, that the lexicographers must be the most influential in deciding disputed points as they have given much time to the study of the analogies of language and are supposed to record the custom of the best speakers. Webster and the Standard are the umpires in this game of words. They are standard authorities and differ less widely than many persons suppose. If they do not agree, we may reasonably take our choice, or call in some other authority to help us to decide. If possible, we should have access to both Webster's and the Standard Dictionary.

of the language, the **AUTHORITY** of lexicographers, and the **CUSTOM** of the most scholarly and refined speakers. There are also **three prevailing errors** in pronunciation; **VULGARITY**, **PEDANTRY**, and **AFFECTATION**. Of these errors *affectation* is the most noticeable and disagreeable.

There are **three general rules** for pronunciation:

1. Pronounce words according to their spelling or according to analogy, unless custom is decidedly opposed to such a pronunciation.
2. Pronounce words so as to indicate differences in signification.
3. Ease of utterance and enforcement of meaning should be kept in mind in placing the accent.

EXERCISES IN PRONUNCIATION

Pronounce the following words, using the Dictionary to decide when doubts arise: *been, were, for, nor, catch, and, caught, can, such, get, end, rather, car, cow, sky, new, view, Tuesday, girl, where, then, bear, heir, pear, garden, garner, hearth, again, learn, sauce, touch, lord, God, dog, saucy, earth, pretty, boil, joist, roof, root, book, took, wrought, caught, sought, to, do, canoe, good, broom, room, moon, hoof, food, twice, rinse, nothing, once, national, stone, kettle, tedious, steady, pronunciation, yes, are, daunt, aunt, ant, tune, crew, either, was, sword, hasten, leisure, pleasure, stretch, gratitude, meadow, apparatus, after, diploma, raspberry, geography, when, what, afflatus, yours, fought, might, ask, Athens, Saturday, predict, fiend, sarcasm, masculine, prairie, audacious, only, heard, Italian, mercantile, does, dost, sleek, acorn, favorite, sieve,*

Language is the soil of thought, and our own especially is a rich leaf-mold, the slow deposit of ages, the shed foliage of feeling, fancy, and imagination.—LOWELL: *Introduction to Biglow Papers*

government, worse, Washington, history, opponent, inquiry, fanatic, Herculean, mandamus, orchestra, into, nominative, discipline, fugitive.

THE LAWYER AND THE DICTIONARY

Considerable time may be spent profitably on the following dictionary exercise. Parts may be assigned to different pupils, asking each to re-write, indicating the pronunciation of each word. Ask each one to read his exercise to the class. Or each might be asked to be ready to read it all to the class at some future time. Permit each to read until he mispronounces a word. As a dictionary exercise it ought to be both interesting and profitable.

It is a lamentable fact that disparate opinions as to pronunciation sometimes become provocative of irascible behavior. Often what ought to be a didactic joust degenerates into altercation, amid a Tartarian avalanche of words. Tho decorous dialectic is obligatory upon all disputants (and this truth is as applicable to the amateur raconteur and unlearned student as to the exquisite dilettante or surfeited academician), to orthoepic controversy is occasionally due a melee of loquacious vituperation. The quixotic sciolist, who, with an aberrant hallucination like that of Don Quixote de la Mancha, combats a contemplative pedant, arouses only a futile and furious logomachy, from which neither Machiavellian acumen nor abject complaisance will save him.

Paresis, it may be abstractly and connotatively urged, is the only justificatory corollary of the intellectual pariah who sacrifices genius to the obdurate and tedious tyranny of a lexicon. And the acetous adult who transforms it into

To know what is useful and what useless, and to be skillful to provide the one and wise to scorn the other, is the first need for all industrious men.—RUSKIN

an absolute apotheosis should be wafted to the purlieus of the stellar Aldebaran, or exiled on a brigantine to the circumfluent deserts of the crystalline waters, the cynosure of all eyes.

Not long since a robust, disputative collegian—his clothes of the latest Pall Mall cut, his carmine bifurcated necktie ornamented with a solitaire, his hair dressed with oleomargarine and perfumed with ambergris, his face innocent of hirsute adornment, but his mouth guilty of nicotine—informed a senile, splenetic lawyer that he did not pronounce according to the dictionary.

“For,” observed the young man, with an air of research, “in your Tuesday’s address you said that the sight of cements sufficed to enervate an attorney; that a salamander treated for obesity with prussic acid and pomegranate rind was disinclined to serpentine movements; that during a soporific discourse delivered to a concourse of youths, eleven exiguous dwarfs, tho under surveillance, made grimaces at an aged man sitting on a three-legged stool; that one of these supple, exile fellows of interesting genealogy, being rebuked, looked contrite, but immediately frescoed an ally’s Elizabethan collar with cocaine and marmalade; that a choleric Magyar, querulously contemplating a mirage on the Mojave desert, was transported at the sight of a flaccid coyote making his matutinal rations off a Gila monster; that in an Aldine edition of a legal work you read of a lugubrious man afflicted with virulent varioloid and purulent eczema, for which a jocund gynecologist injected iodine and cayenne pepper with a syringe warmed in a chaldron of tepid syrup—a malpractice suit being the result. By the way, you have a dictionary?”

“Dictionary,” replied the lawyer, “pugh! It is a granary

from which the pronunciation fiend fills his commissariat with romances and vagaries—which to him grow like a philologic fetish, and this fetishism finds outward expression in a supercilious ostentation of erudite vacuity.”

Nothing daunted, the young man continued: “You said, ‘According to precedent it was obligatory upon him to plait his hair as his nomad parents had done, and precedent to stepping under the mistletoe indulged in fulsome praise of himself, hoping thereby to induce a favorite girl to join him. But she, being averse to undergoing an ordeal so irrefragably embarrassing, refused; whereupon his features became immobile with chagrin.’ This is a verbatim quotation. You sometimes consult a dictionary?”

“Young man,” retorted the lawyer, his aquiline nose quivering with derisive disdain, “to illustrate the inconsistency of a dictionary, see how demagoguery is pronounced; then turn to pedagogy.”

“Pardon me, I was speaking of you. In reading from a brochure the other day you peremptorily enunciated the following:

“‘A sacrilegious son of Belial, who had suffered from bronchitis and diphtheria, having exhausted his finances, in order to make good the deficit, resolved to ally himself to a comely, lenient, and docile young lady of the Malay or Caucasian race. Primarily he purchased a calliope and coral necklace of a chameleon hue, and securing a suite of rooms at a principal hotel he engaged the head waiter as his coadjutor. He then dispatched a letter of the most exceptional calligraphy extant, inviting the young lady to a matinee. She revolted at the idea, and sent a polite note of refusal, on receiving which he procured a carbine and bowie knife, said that he would not forge fetters hymeneal with the

queen, went to an isolated spot, severed his jugular vein and discharged the contents of the carbine into his abdomen. The *débris* was removed by the coroner.' ”

“Munchausen!” replied the lawyer.

“Oh, yes, you did. And in your peroration this occurs:

“An incognito communist, being commandant on the frontier, in one of his hunting expeditions came upon an Indian, who, to the accompaniment of the souging wind, was softly playing a flageolet, for the purpose of quieting a wounded Bengal tiger suffering from rabies and tetanus, and penned up in a hovel. The Colonel’s companion, a Cingalese from Singapore, acting as seneschal or pursuivant, suggested houghing the rampant animal, or giving it some dynamite, morphine, and saline yeast. A noose was adjusted, and the nauseous dose administered, whereupon the combative tiger, coming in premature contact with a dilapidated divan, bade adieu to things sublunary, and proceeded to grace the empyrean. You have a dictionary?”

The old man, becoming angered at the raillery of this question, and at the cherubic smile of superiority with which it was asked, launched forth in an objurgating tirade; insisting that he did not regard himself sacrificable to the juggernaut of orthoepey.

“Have I a dictionary?” thundered he; “dictionary be hanged!”

Here archangels began the sonorous chanting of the music of a bolero, and the schismatics adjourned *sine die*.

Review Questions. Explain the Language outline. Quote Milton and Swing on education and Milton’s “A good book.” Are you marking your books *helpfully* and in no other way? Tell about Phonology and its subdivisions. Repeat Emerson’s and Shakespeare’s beautiful words about “voice.”

What does Mill say about language? Tell about phonotypy and diacritical marks. What does the dictionary contain? Do you own and habitually use a dictionary? Tell about accent and the word *amen*. What does Austin say about "words" and "coins"? Do you articulate distinctly? Are your words like "coins from the mint" "perfectly finished"? Do you speak the words *yes* and *no* clearly, giving *e* in *yes* its distinct short sound? How do you say *all right*, *ceaseth*, *sixth*, *clothes*, *idea*, and *fifth*? Can you read *The Lawyer and the Dictionary* to the class without mispronouncing a word?

PART SECOND

ORTHOGRAPHY

Orthography¹ is that science which treats of letters, syllables, and words, and teaches correct spelling.

A **Letter**² is a written or printed character used to represent an elementary sound.

An **Alphabet** is an orderly arrangement of all the letters of a language.

The **English Alphabet** is simply the *Latin* alphabet applied to the English language.

The **ENGLISH ALPHABET** contains twenty-six letters.

Besides the single letters there are certain *combinations* used to represent elementary sounds.

The **combinations** are *aspirate th*, *subvocal th*, *ch*, *sh*, *zh*, *wh*, and *ng*. These *combinations* may be treated as single letters. *Ph* and *gh* are omitted, as they have no sounds of their own, being used as substitutes only.

The **name**³ of a letter is the appellation by which it is known.

¹ The word *orthography* is derived from the Greek *orthos*, right, and *graphein*, to write.

² *Letters* should be carefully distinguished from *elementary sounds*. *Letters* are arbitrary marks addressed to the *eye*. *Elementary sounds* are always addressed to the *ear*.

³ The names of the letters are *A*, *Bee*, *Cee*, *Dee*, *E*, *Ej*, *Gee*, *Aitch*, *I*, *Jay*, *Kay*, *Ell*, *Em*, *En*, *O*, *Pee*, *Kue*, *Ar*, *Ess*, *Tee*, *U*, *Vee*, *Double-u*, *Ex*, *Wy*, *Zee*. *A*, *E*, *I*, *O*, and *U* are the only letters which can name themselves.

The **power** of a letter is the elementary sound which it represents.

In respect to their forms, letters are divided into **capitals** and **small letters**.

In respect to the sounds they represent, they are divided into **vowels** and **consonants**.

The different **styles** of letters are the Roman, *Italic*,¹ *Old English*, *Ornamental*, and *Script*.

VOWELS

A **Vowel** is a letter which represents an unmodified or uninterrupted tone of the human voice.

The vowels, seven in number, including *w* and *y*, are *a*, *e*, *i*, *o*, *u*, *w*, and *y*.² The other letters of the alphabet are consonants. *I*, *u*, *w*, and *y* are sometimes consonants.

The *vowels* are either single or combined. Combined vowels are *diphthongs* or *triphthongs*.

A **Diphthong**³ is the union of two vowels in a syllable; as, *oy* in *boy*, *ou* in *thou*, *ea* in *eat*.

A **Proper Diphthong** is the union of two vowels in a syllable, both of which are sounded; as, *oi* in *oil*, *ow* in *now*.

An **Improper Diphthong**, or *digraph*, is the union of two vowels in a syllable, one of which is silent; as, *ai* in *aid*, *oa* in *loaf*.

¹ Italics are *slanting* letters.

² *Y* as a vowel is a substitute for *i*, and *i* as a consonant is a substitute for *y*. *W* and *y* are vowels: 1. When they end words or syllables. 2. When they are not followed by a vowel in the same syllable. 3. When they are followed by a *silent* vowel in the same syllable. *W* and *y* are consonants when they begin words or syllables and are immediately followed by a vowel. *I* is a consonant, when it represents the consonant *y*; as, in *alien*. *U* is a consonant when it represents the consonant *w*; as, in *quick*, *language*.

³ Some authors call *a*, *i*, *o*, and *u* diphthongs. To the writer it seems more practical to consider *oi*, *oy*, *ou*, and *ow* the only proper diphthongs, as the nicer distinctions are confusing to pupils and belong rather to elocution than orthography.

A **Triphthong** is the union of *three* vowels in the same syllable; as, *ieu* in *lieu*.

A **Proper Triphthong** is one in which all three vowels are sounded.

NOTE.—Strictly speaking, there are no *proper triphthongs*. The *u* in *buoy* is equivalent to the consonant *w*, or is silent.

An **Improper Triphthong**, or *trigraph*, is the union of three vowels in a syllable, one or two of which are silent; as, in *view*, *eye*.

There are four *proper diphthongs*: *oi*, *oy*, *ou*, *ow*, but they represent only two diphthongal sounds. Of these diphthongs *oi* and *oy* are called separable, *ou* and *ow* inseparable. Tell which are *proper* and which *improper* diphthongs in the following words: *boy*, *thou*, *now*, *how*, *loyal*, *coin*, *say*, *feud*, *cow*, *blow*, *brow*, *due*, *allow*, *moon*, *fountain*, *renown*, *foe*, *book*, *people*. Tell which are *separable* and which *inseparable* in the following words: *now*, *oil*, *coy*, *out*, *shower*, *coin*, *oyster*, *coward*, *voice*, *how*, *thou*, *poison*, *loyal*, *joyful*, *our*, *point*, *loud*, *town*, *joy*, *toy*, *annoy*.

ORTHOGRAPHIC PARSING

In *oil*, *oi* is a diphthong, proper, separable. In *out*, *ou* is a diphthong, proper, inseparable. In *eat*, *ea* is a diphthong, improper (digraph); *a* is silent and *e* has its long sound. In *know*, *ow* is a diphthong, improper; *w* is silent and *o* has its long sound. In *leopard*, *eo* is a diphthong, improper; *o* is silent and *e* has its short sound. In *lieu*, *ieu* is a triphthong, improper (trigraph); *i* and *e* are silent and *u* has its long sound.

Parse the diphthongs and triphthongs in the following words: *toil*, *thou*, *though*, *now*, *ease*, *loud*, *low*, *voice*, *canoe*, *die*, *field*, *caught*, *guide*, *awe*, *eye*, *juice*, *they*, *foe*, *awl*, *law*, *buy*, *feud*, *beauty*, *say*, *four*, *seal*, *ceil*, *heal*, *heel*, *allow*, *bought*.

We must be free or die, who speak the tongue
That Shakespeare spake; the faith and morals hold
Which Milton held.—WORDSWORTH

CONSONANTS

A **Consonant**¹ is a letter which represents a sound of the voice modified, or interrupted by the organs of speech.

As to order,² consonants are divided into *mutes* and *semi-vowels*.

A **Mute** is a consonant which represents an explosive sound, in making which there is no escape of breath while the organs are in contact.

A **Semivowel** is a consonant which represents a continuous sound, in making which there is an escape of breath while the organs are in contact.

The MUTES are *b, d, hard, g, k, p, t*, and *hard c*.

The SEMIVOWELS are *soft, c, f, h, j, soft g, l, m, n, r, s, v, w, x, y, z*, and all the consonant combinations, *aspirate th, sub-vocal th, ch, sh, zh, wh*, and *ng*.

Tell which letters are mutes and which semivowels³ in the following words: *mane, patent, which, quench, shout, bucket, famish, civil, racy, local, stand, mullet, harvest, pattern, girlish*.

¹ *H* is an exception to this definition, as it represents an unmodified sound. *Consonant* literally means *sounding with*. From this meaning comes the often-repeated error "a consonant can not be sounded without the aid of a vowel." The consonants can all be sounded alone.

² We use *order* for the want of a better term. As to position of organs in giving the sounds, would be better, but it is too long. *Mutes* represent *explosive* sounds; *semi-vowels*, *continuous* sounds. *Mutes* are sometimes called *close* consonants; *semivowels*, *loose* consonants.

³ *Semivowels* are on the border-land between *vocals* and *subvocals*. *L, m, n*, and *r* are often called *liquids*, because they have a flowing sound. *M, n*, and *ng* are sometimes called *nasals*, as their sounds are partially modified by the nose. *S* and *z* are called *sibilants*, or hissing letters. *Nasal, liquid*, and *sibilant* are not essential properties, and are omitted in the analysis of words. Pupils should learn to distinguish mutes from semivowels by giving the sounds of the letters and applying the definitions rather than by committing tables of mutes and semivowels.

ORGANICAL DIVISION OF THE CONSONANTS

As to organs, the consonants are divided into *labials*, *dentals*, *linguals*, and *palatals*.¹

Labials are letters whose sounds are modified by the lips. They are *b, f, m, p, v, w*, and *wh*.

Dentals are letters whose sounds are modified by the teeth. They are *j, s, z, ch, sh, zh, soft c*, and *soft g*.

Linguals are letters whose sounds are modified by the tongue. They are *d, l, n, r, t, y, aspirate th*, and *subvocal th*.

Palatals are letters whose sounds are modified by the palate. They are *k, q, x, hard c, hard g*, and *ng*.

Point out the labials, dentals, linguals, and palatals in the following words, *making* the sounds to learn which organs of speech modify them: *small, cramp, cling, sling, short, spoon, posy, home, better, bleed, dinner, when, wicked, merchant, verdict, apace, regal, procure, fathom, thin*.

NATURAL DIVISION OF THE CONSONANTS

As to the nature of the sound represented, consonants are divided into *subvocals* and *aspirates*.

Subvocal Letters are those whose sounds are modified by the organs of speech making an undertone.

Aspirate Letters are those which represent a mere breathing, generally modified by the organs of speech.

The *subvocal letters* are *b, d, hard g, j, soft g, l, m, n, r, v, w, y, z, subvocal th, zh, ng*.

¹ This division of the consonants is of great importance, as perfect articulation depends largely upon the proper modification of the consonant sounds by the organs of speech.

If the combinations are included and redundant letters left out, there are seven consonants whose sounds are modified by the *lips*, six by the *teeth*, eight by the *tongue*, and three by the *palate*. *Redundant* letters are those which have no sounds of their own. They are *c, q, x*, and *j*.

The *aspirate letters* are *c, f, h, k, p, q, s, t, aspirate th, ch, sh,* and *wh*.

Tell which letters are subvocals and which aspirates in the following words by giving the sounds and applying the definitions: *seal, gone, who, where, many, brace, such, child, acts, crag, gibe, gather, breathe, breath, theory, moist, destroy, russet, dunce, bushy, butcher, purity.*

SYLLABLES

A **Written Syllable**¹ is a letter or a combination of letters, the sound of which is uttered with a single impulse of the voice.

The **Ultimate Syllable** is the last syllable of a word.

The **Penultimate Syllable** is the last syllable but one, or next to the last syllable in a word.

The **Antepenultimate Syllable** is the last syllable but two in a word.

The **Preantepenultimate Syllable** is the last syllable but three in a word.

The **Basis**,² or *essential part* of every written or printed syllable is a vowel, either single or combined.

Words always have as many syllables as they contain single or combined vowels that are sounded.

The consonants in a syllable are said to be *modifiers* of the vowels.

¹ A clear distinction should be made between a *spoken* syllable and a *written* or *printed* syllable. *Spoken* syllables are discussed under the subject of SYLLABICATION.

² The *basis* of a *spoken* syllable is a vocal, not a vowel. The *liquid* consonants *l, n,* and *r,* are said to have the power of vowels, and are the basis of such syllables as *ble, el, en,* and *cre,* in such words as *table, shovel, haven,* and *acre.*

Notwithstanding it seems better to say that the sound of *e* is not entirely "swallowed up" by the liquid sound of the consonant, but has an *obscure* sound and *l* and *r* are transposed in the written or printed word.

A consonant is **antecedent** to its vowel when it goes before it in the same syllable.

A consonant is **consequent** to its vowel when it follows it in the same syllable.

The letters in a word are usually arranged in the same order as their sounds are heard in correct pronunciation.

Tell the number of syllables, name the basis of each syllable, and tell whether the consonants are antecedent or consequent to their vowels in the following words: *rapid, tactics, image, impulse, bittern, cistern, corner, audit, judgment, credit, fortify, arbiter, larceny, harmony, maintenance, microcosm, pedantry, frugality, minstrelsy.*

SILENT LETTERS

“ Silent letters are the ghosts of departed sounds.”

The four **Leading Uses** of silent letters are:

1. To modify the sounds of other letters in the same syllable.

ILLUSTRATION.—*E* in the word *made*, and *g* in *sign*, change the vowel from the short to the long sound.

2. To indicate the proper pronunciation of syllables and words.

ILLUSTRATION.—In *peaceable* the *e* before the last *a* not only retains the soft sound of *e*, but indicates the pronunciation of the word.

3. To determine the signification or meaning of words.

ILLUSTRATION.—*W* in the word *wright*, *b* in the word *plumb*, and *e* in the word *dyeing*, determine the meaning of the words.

The English language is richer than either of its ancestors, for it has all the strength of the sturdy Anglo-Saxon, and with it the grace and flexibility of the French.—JOHN KENNEDY

4. To show the origin or derivation of words.

ILLUSTRATION.—The silent *m* and *P* at the beginning of the words *mnemonics* and *Psyche* show their Greek origin.

RULES FOR SILENT LETTERS

The principle on which rules for silent letters are made is, that whenever a letter is always or usually silent under similar conditions, a rule is formed.

Rule 1.—A **Digraph**, or *improper diphthong*, always has one vowel silent; as, in *eat, boat, guard, tie, ease, faint, free, deuce, sluice, day, blue, carriage, aim, taught, law, feud, clean, blow, though*.

Rule 2.—**E** final is silent when preceded by another vowel in the same syllable; as, in *made, grade, cease, live, lade, ice, quite, tone, share, hare, fare, spare, mode, hence, sense, spite, site, mite*.

REMARK 1.—*E* is usually silent in the termination *ed*, but *e* is sounded when preceded by *d* or *t*; as, in *founded, acted*. When *ed* is followed by *ly* or *ness*, the *e* is sounded, having its short sound; as, in *decidedly, fixedness*. In words ending in *ed*, usually participial adjectives, *e* is sounded having its regular short sound; as, in *aged, blessed, beloved, cursed, dogged, crooked, learned, winged, legged, jagged, rugged*, etc. In most words ending in *en*, the *e* is said to be silent; as, *often, even, heaven*, etc. It is sounded, however, in *aspen, chicken, hyphen, kitchen, jerkin, latten, lichen, marten, patten, woolen, linen, siren*. In words ending in *el* the *e* is usually sounded, but is said to be silent in *barbel, betel, chattel, drazel, easel, hazel, mantel, shekel, shovel*, and a few others. *E* final generally preserves the long sound of the preceding vowel.

Rule 3.—**B** is usually silent before *t* or after *m* in the same syllable; as, in *doubt, debt, climb, comb, plumb, dumb, tomb, lamb, thumb, rhomb, limb, redoubt*.

Rule 4.—**C** is silent before *k* in the same syllable; as, in

stick, hack, lack, stack, chuck, stuck, pack, whack, pick, trick, chick.

REMARK 2.—*C* is also silent in *czar, czarina, victuals, muscle, corpuscle, indict, indicter, indictable, indictment, and Connecticut.*

Rule 5.—*D* is silent before *g* in the same syllable; as, in *dodge, badge, budge, drudge, hedge, edge, lodge, judge, trudge, wedge, sledge, pledge.*

OBSERVATION.—*D* is silent in *Wednesday* and *handkerchief.*

Rule 6. *G* is silent before *m* or *n* in the same syllable; as, in *sign, design, assign, gnat, gnash, gnaw, gneiss, gnomon, gnostic, gnarl, gnu, phlegm, malign, impugn, reign, sovereign.*

Rule 7.—*H* is silent when it follows *g* or *r* in the same syllable; as, in *ghastly, ghost, ghoul, ghostly, gherkin, rhapsody, Rhenish, rhetoric, rheum, rhinoceros, rhomb, rhubarb, rhyme, rhythmic.*

REMARK 3.—*H* is also silent in *heir, heiress, hour, herb, herbage, honest, honor, honorable, asthma, isthmus, Thomas, Thames, phthisic.*

Rule 8.—*H* final is silent when preceded by a vowel in the same syllable; as, in *ah, oh, Josiah, Sarah, Jehovah, Messiah.*

Rule 9.—*K* is silent before *n* in the same syllable; as, in *knack, knell, knit, know, knapsack, knuckle, knave, knead, knee, kneel, knife, knight, knob, knock, knoll, knout, knurl.*

Rule 10.—*L* is silent after *a* when followed by *f, k, m, or v* in the same syllable (except in *valve*); as, *half, walk, calm, calves.*

REMARK 4.—*L* is also silent in *could, would, and should.*

REMARK 5.—*M* is silent in *mnemonic* and *mnesic.*

So long as no words are uttered but in faithfulness, so long the art of language goes on exalting itself; but the moment it is shaped and chiseled on external principles, it falls into frivolity and perishes. . . . No noble or right style was ever yet founded but out of a sincere heart.

RUSKIN

Rule 11.—*N* final after *l* or *m* is silent; as, in *kiln*, *hymn*, *linn*, *column*, *solemn*, *autumn*, *contemn*, *condemn*.

Rule 12.—*P* initial before *n*, *s*, or *t*, is silent; as, in *psalm*, *psalmist*, *psalmody*, *psalter*, *pseudonym*, *pshaw*, *psychic*, *Ptolemaic*, *ptarmigan*, *ptyalism*, *pneumonia*, *pneumatics*.

REMARK 6.—*P* is also silent in *raspberry*, *receipt*, *sempstress*, *corps*, and silent or very indistinct in *tempt*, *exempt*, etc.

REMARK 7.—*S* is silent in *isle*, *aisle*, *island*, *demesne*, *puisne*, *viscount*, and generally at the end of French words adopted into English; as, *chamois*, *corps*, *vis-a-vis*, etc.

Rule 13.—*T* is silent before *ch* in the same syllable; as, in *match*, *patch*, *stitch*, *fetch*, *notch*, *stretch*, *thatch*, *hitch*.

REMARK 8.—*T* is also silent in *often*, *listen*, *castle*, *gristle*, *fasten*, *throstle*, *chestnut*, *Christmas*, *hostler*, *mortgage*, *depot*, *mistletoe*.

Rule 14.—*W* is silent before *r* in the same syllable; as, in *wrap*, *wrath*, *wreath*, *wreathe*, *wreck*, *wren*, *wrest*, *wretch*, *wright*, *wring*, *wrist*, *write*, *wrong*, *wrought*.

REMARK 9.—*W* is also silent in *answer*, *sword*, *two*, *toward*, *whole*, *wholly*, *who*, *whom*, *whose*, *whoop*.

Rule 15.—*Gh* is always silent after *i*, and, when not a substitute for *f* or *k*, is also silent after *au* and *ou*; as, in *sight*, *light*, *flight*, *might*, *plight*, *wright*, *height*, *wight*, *weigh*, *weight*, *freight*, *aught*, *caught*, *thought*, *daughter*, *taught*, *through*.

REMARK 10.—*Ch* is silent in *drachm*, *schism*, and *yacht*.

SUBSTITUTES ¹

A substitute is a letter or combination of letters representing the sound *another* letter or combination usually repre-

¹ SUBSTITUTES are often called ALPHABETIC EQUIVALENTS. Books teach strange things concerning substitutes. One says, "*ao* in *gaol* is a substitute for *long a*." Is not *ao* in such cases a digraph, *o* silent, *a* long sound? *A* is present in *gaol* and *needs* no substitute.

sents; thus *e* is a substitute for *long a* in *they*, *a* for *short o* in *wash*, and *o* for *short u* in *done*.

When a letter is a substitute, it assumes all the properties of the letter whose sound it represents, and is generally placed in similar situations with respect to other letters; thus *s*, when it is a substitute for *z*, as in *has*, is no longer an *aspirate*, but is now a *subvocal*.

Long a has one substitute, *e*; as, in *weight*, *they*.

Short a has no substitutes.

Medial a, or *long a modified by r*, has one substitute, *e*; as, in *there*, *where*, *heir*.

Italian a has no substitutes.

Short Italian, or *intermediate a*, has no substitutes.

Broad a has one substitute, *o*; as, in *for*, *ought*, *thought*.

Long e has two substitutes, *i* and *y*; as, in *machine*, *police*, *pique*, *quay*.

Short e has two substitutes, *a* and *u*; as, in *says*, *said*, *bury*, *any*, *many*.

Obtuse e has two substitutes, *i* and *y*; as, in *sir*, *myrrh*.

Long i has one substitute, *y*; as, in *rhyme*, *thyme*.

Short i has four substitutes, *y*, *e*, *u*, and *o*; as, in *hymn*, *England*, *busy*, *women*.

Long o has two substitutes, *au*, and *ew*; as, in *beau*, *haut-boy*, *sew*.

Short o has one substitute, *a*; as, in *what*, *wad*, *wan*, *wand*, *was*.

Slender o has two substitutes, *u* and *w*; as, in *rude*, *rule*, *rue*, *rheum*, *drew*, *brew*, *crew*, *surc*.

Long u has one substitute, *w*; as, in *new*, *pew*, *view*.

Short u has one substitute, *o*; as, in *son*, *done*, *come*.

Medial u has one substitute, *o*; as, in *wolf*, *wool*.

Neutral u has one substitute, *o*; as, in *worm*, *work*, *world*, *worse*, *worth*, *worthy*, *worship*.

B has no substitutes.

C has no substitutes.

D has no substitutes.

F has two substitutes, *ph* and *gh*; as, in *phiz*, *phlegm*, *phonic*, *rough*, *laugh*.

G has no substitutes, except half of *x* in *exist*, etc.

H has no substitutes.

J, strictly speaking, has no substitutes. (See note.)

K has three substitutes besides *hard c* and half of *x*; *q*, *ch*, and *gh*; as, in *coquette*, *antique*, *chorus*, *lough*.

L has no substitutes.

M has no substitutes.

N has no substitutes.

P has one substitute, *gh*; as, in *hiccough*.

Q has no substitutes.

R has no substitutes.

S has two substitutes, *soft c* and *z*; as, in *center*, *quartz*.

T has one substitute, *ed* final after any aspirate except *t*; as, in *mixed*, *affixed*.

V has two substitutes, *f* and *ph*; as, in *of*, *Stephen*.

W has one substitute, *u*; as, in *queen*, *question*.

X has no substitutes, but is frequently a substitute for *gz*; as, in *example*.

Y (consonant) has one substitute, *i*; as, in *alien*, *union*.

Z has three substitutes, *s*, *c*, and *x*; as, in *has*, *sacrifice*, *xelec*.

Th has no substitutes for either of its sounds.

Ch has two substitutes, *ti* and *t* in connection with *y* under stood before *u*; as, in *question*, *nature*.

For by thy words thou shalt be justified, and by thy words thou shalt be condemned.—BIBLE: *Matt.* 12.37

Sh has six substitutes, *ce, ci, si, ti, ch,* and *s*; as, in *ocean, social, mansion, nation, chaise, sugar.*

Zh is represented by *si, zi, z,* and *s*; as, in *fusion, glazier, azure, rasure.*

Wh has no substitutes.

Ng has one substitute, *n*, generally before palatals; as, in *thank, conquer, finger.*

EXERCISES IN DESCRIBING SUBSTITUTES

Parse the following words, pointing out and describing the substitutes: *veil, weigh, skein, eight, there, where, ere, for, or, sought, bought, thought, storm, machine, caprice, police, bury, said, any, many, firm, squirrel, sir, irksome, thirsty, rhyme, sty, thy, ally, hymn, been, busy, women, beau, sew, what, wash, wad, was, moon, rude, rule, work, crew, son, won, done, ton, come, new, wolf, look, book, took, jail, joy, chord, chorus, echo, lough, laugh, phlegm, phiz, alphabet, rough, thank, mansion, quack, ache, bank, Stephen, as, braced, ocean.*

And after awhile came unto him they that stood by, and said to Peter, Surely thou art one of them; for thy speech bewrayeth thee.

BIBLE: *Matt. 26.73*

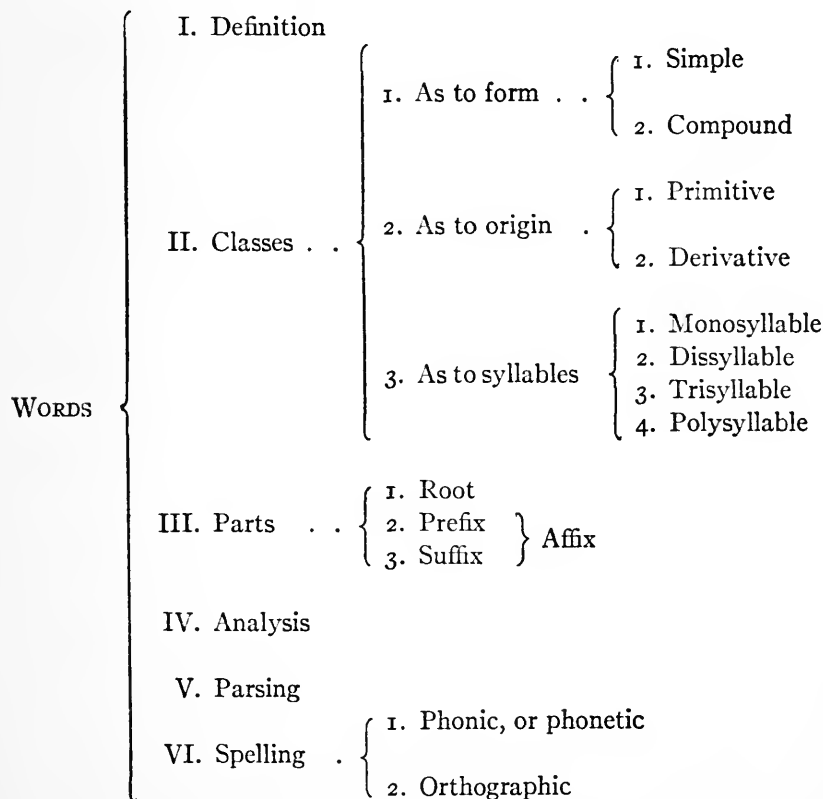
WORDS

A word is an utterance of the human voice which in any community expresses a thought or a thing.—R. G. WHITE: *Words and Their Uses*

The etymologist finds the deadest word to have been once a brilliant picture. Language is fossil poetry.—EMERSON: *The Poet*

Such as thy words are, such will thy affections be esteemed; and such will thy deeds as thy affections, and such thy life as thy deeds.
SOCRATES

A **Word** is a spoken or written sign of an idea, consisting of one or more syllables.



A **Simple Word** is a single word, and may be either primitive or derivative; as, *man*, *kindly*.

A **Compound Word** is one that is composed of two or more simple words; as, *bookcase*, *looking-glass*.

A **Primitive Word** ¹ is one which is not derived from any other word in the language; as, *great*, *boy*, *snowball*.

A **Derivative Word** is one which is formed from some other word by adding something to it, or by changing the word; as, *greatness*, *brought*.

A **Monosyllable** is a word of one syllable; as, *like*.

A **Dissyllable** is a word of two syllables; as, *manly*.

A **Trisyllable** is a word of three syllables; as, *harmlessly*.

A **Polysyllable** is a word of four or more syllables; as, *incomprehensible*.

The **Root** of a word is the primitive part, or that part which is not derived from any other word in the language; as, *man* in the word *manly*.

A **Prefix** is a significant syllable or combination of syllables joined to the *beginning* of a primitive word; as, *un*, *ante*, *dis*.

A **Suffix** is a significant syllable or combination of syllables joined to the *end* of a primitive word; as, *ing*, *ly*, *ancy*.

An **Affix** is either a *prefix* or *suffix*.

¹ A word may be simple and primitive at the same time; as, *boy*. It may be compound and primitive at the same time; as, *chessboard*. It may be simple and derivative at the same time; as, *rebound*. But a word cannot be simple and compound at the same time, nor primitive and derivative at the same time. If the letters of the primitive part of the word are not changed (except sometimes final, silent *e*), the word is called a regular derivative; as, *boyish*, *manly*, *living*. But when the letters in the primitive part are changed in forming derivatives, the word is called an irregular derivative; as, *bought* from *buy*, *gone* from *go*, *been* from *be*. When an entire English word retains its original meaning when joined to other words, it is not a prefix or a suffix, but is a part of a compound word; as, *some* in the compound word *somebody*. But in *outdo*, *out* is a prefix, and *outdo* is a derivative word. In such words as *reproof*, *reduce*, etc., the *re* is not a prefix, and these words are *primitive* words in the *English* language.

Orthographic Analysis is describing a word as to *form*, *origin*, and *syllables*, telling the accent, and giving the meaning; as, *harmless*, is a simple, derivative dissyllable, accented on the first syllable. The root, or primitive word, is *harm*, meaning *injury*, *hurt*, or *damage*; *less* is a suffix, signifying *without*. *Harmless* means free from power or disposition to injure.

Orthographic Parsing is describing the *letters* that form a word; as, *b* in *bat* is a consonant, mute, labial, subvocal, antecedent to its vowel *a*.

Spelling is naming or expressing the appropriate letters, or uttering the elementary sounds of a word, in their proper order.

Phonetic Spelling is uttering, in their proper order, the *elementary sounds* of which a word is composed.

Orthographic Spelling is expressing, in their proper order, the *letters* of which a word is composed.

Analyze and parse orthographically the following words: *benches*, *book*, *fireplace*, *bookcase*, *unhappy*, *churchyard*, *footstep*, *schoolmaster*, *blackbird*, *newspaper*, *going*, *been*, *watchman*, *workhouse*, *flowerstalk*.

COMPLETE ORTHOGRAPHIC ANALYSIS AND PARSING

Preadmonition is a simple, derivative polysyllable, accented on the fourth syllable. *Admonish*, the primitive word, signifies to reprove gently; *pre* is a prefix signifying *before*, and *ion* is a suffix, meaning *the act of*. *Preadmonition* means *the act of reproof gently before*.

PREADMONITION	{	<i>p</i> —cons., mt., lab., aspr., antc. to <i>e</i>
		<i>r</i> —cons., semi., lin., sbv., antc. to <i>e</i>
		<i>e</i> —vowel, long sound
		<i>a</i> —vowel, short sound
		<i>d</i> —cons., mt., lin., sbv., conseq. to <i>a</i>
		<i>m</i> —cons., semi., lab., sbv., antc. to <i>o</i>
		<i>o</i> —vowel, long sound
		<i>n</i> —cons., semi., lin., sbv., antc. to <i>i</i>
		<i>i</i> —vowel, short sound
		<i>ti</i> —substitute for <i>sh</i> , cons., semi., den., aspr., antc. to <i>o</i>
		<i>o</i> —vowel, substitute for <i>short u</i>
		<i>n</i> —cons., semi., lin., sbv., conseq. to <i>o</i>
		<i>pre ad' mo ni' tion</i>

ORTHOGRAPHIC SPELLING

¹ **Orthographic Spelling** is certainly one of the most important subjects to be discussed in a work of this kind. The ability to spell correctly all the words used in ordinary business life is an accomplishment of which one may be justly

¹ Much has been said and written concerning the irregularity of our English orthography. As our language is a composite language, its orthography must of necessity be somewhat irregular. Our present spelling, however, is not so arbitrary as many seem to think; it is the result of a natural growth and much careful pruning. And this pruning has been done, for the most part, by *scholars* well versed in the languages out of which ours has been made. Many changes have taken place in the last century. We now spell *music* instead of *musick*, *labor* and *honor* instead of *labour* and *honour*, *plow* instead of *plough*, and are beginning to feel safe in omitting *me* from *program*. Gradually these improvements will go on, and our orthography will lose much of its irregularity and attain a much greater degree of simplicity.

proud. Thomas Jefferson, writing to his daughter Martha, whom he lovingly addresses as "My dear Patsy," says: "Take care that you never spell a word wrong. Always before you write a word consider how it is spelt, and if you do not remember it, turn to a dictionary. It produces great praise to a lady to spell well." Lord Chesterfield, in a letter to his son, says: "I must tell you that orthography, in the true sense of the word, is so absolutely necessary for a man of letters, or a gentleman, that one false spelling may fix ridicule upon him for the rest of his life."

Nothing is more disappointing to a person of real culture than to receive a badly spelled and slovenly letter from one who has had educational advantages and is *supposed* to be a person of refinement.

Some one has said that each word has a physiognomy. Some words have plain faces; some have features peculiar to themselves. We become acquainted with words as we learn to know people, by seeing them. If we see them often we know them well, at least as well as we know our neighbors. Of course, if we would know their origin, history, family relations, and their influence upon our lives, we must inquire about them, cultivate their acquaintance, and know them intimately.

In another part of the book we hope to become more intimately acquainted with words, but here we have to do with their forms and features only. By seeing words often they are photographed, as it were, upon the memory. Spelling is a description or reproduction of this mental picture. If we would spell well, therefore, we must read much, observe

Man doth not live by bread only, but by every word that proceedeth out of the mouth of the Lord.—BIBLE: *Deut.* 8.3

closely, and write much. Copying extracts and gems of thought from the best authors is an excellent exercise in spelling, while at the same time we are learning the use of capital letters, punctuation, and acquiring a forcible and elegant use of language. There are a few rules, however, that may aid us in spelling.

GENERAL RULES FOR SPELLING

I.—Never write a word until sure of its orthography and meaning.

II.—Always consult the dictionary in case of doubt.

III.—Apply rules for spelling, but remember that the dictionary is always the umpire.

SPECIAL RULES FOR SPELLING

Rule I.—In monosyllables ending in *f*, *l*, or *s*, the final letter is doubled when preceded by a single vowel; as, *bell*, *mill*, *dell*, *staff*, *cliff*, *puff*, *loss*, *moss*, *miss*.

¹ EXCEPTIONS.—*Clef*, *if*, *of*, *sol*, *as*, *gas*, *has*, *was*, *yes*, *his*, *is*, *thus*, *pus*, *us*.

Rule II.—In monosyllables ending in other consonants than *f*, *l*, or *s*, the final letter is not doubled; as, *log*, *cab*, *fib*, *that*, *pen*, *sun*.

EXCEPTIONS.—*Add*, *burr*, *butt*, *buzz*, *egg*, *ebb*, *err*, *fuzz*, *fizz*, *odd*, *inn*.

Rule III.—In monosyllables ending with *hard c*, *k* is added; as, *lack*, *neck*, *lock*, *click*, *block*.²

EXCEPTIONS.—*Lac*, *sac*, *talc*, *zinc*, *arc*, *marc*, *orc*, *fisc*.

¹ *S* is also single when used to form the plural of nouns, the third person singular of verbs, and the possessive case of nouns; as, *cap*, *caps*; *speak*, *speaks*; *boy*, *boy's*.

² *Maniac*, *elegiac*, *cubic*, *music*, *public*, *almanac*, *sandarac*, *limbec*, *xebec*, *manioc*, omit the *k*; but *derrick*, *arrack*, *barrack*, *hammock*, *hillock*, and *wedlock* retain it. In *colicky*, *panicky*, *trafficking*, *mimicking*, *trafficked*, *bivouacked*, *trafficker*, *frolicked* *frolicking*, and

Rule IV.—Monosyllables and words accented on the last syllable ending with a single consonant preceded by a single vowel, double the final letter on receiving a suffix beginning with a vowel; as, *drop*, *dropping*; *control*, *controlling*; *quit*, *quitting*. *X* is never doubled.

Rule V.—A final consonant, where it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single when a suffix is added; as, *soil*, *soiling*, *travel*, *traveled*, *traveling*; *defend*, *defending*.

Rule VI.—Silent final *e* must be dropped when suffixes beginning with a vowel are added; as, *save*, *saving*; *blame*, *blamable*; *force*, *forcible*.

EXCEPTIONS.—Words ending in *ce* or *ge* retain *e* before *ous* and *able* to preserve the soft sound of *c* and *g*; as, *outrage*, *outrageous*; *courage*, *courageous*; *trace*, *traceable*; *peace*, *peaceable*. In *dyeing*, *swingeing*, *singeing*, and *springeing*, *e* is retained to distinguish them from *dying*, *swinging*, *singing*, and *springing*. The *e* is retained in the words *hoeing*, *shoeing*, *toeing*, and *agreeing*, in order to prevent a doubt as to the pronunciation that might arise if *e* were omitted.

Rule VII.—Silent final *e* is retained when suffixes beginning with a consonant are added; as, *base*, *basement*; *shoe*, *shoeless*; *definite*, *definitely*; *mile*, *miles*; *life*, *lifeless*.

EXCEPTIONS.—*Duly*, *truly*, *argument*, *awful*, *abridgment*, *acknowledgment*, *lodgment*, *judgment*, *wholly*, *nursling*, *wisdom*.

Rule VIII.—When a suffix is added to a word ending in

zinky, the *k* is retained for the sake of the pronunciation. As *c* is soft before *e*, *i*, and *y*, if *k* were omitted *c* would have the sound of *s*.

In derivatives formed from monosyllables under rule 4, the final consonant is doubled to preserve the short sound of the preceding vowel. Thus *fanned* would naturally be pronounced *faned*, if the consonant were not doubled. In *quit*, *u* is a consonant, substitute for *w*. There are four conditions in rule 4. (1) The word must be a monosyllable or word accented on last syllable. (2) The word must end in a single consonant. (3) The consonant must be preceded by a single vowel. (4) The suffix must begin with a vowel.

y, preceded by a consonant, the y is changed to i; as, *try*, *trial*; *merry*, *merrier*; *holy*, *holiness*.

EXCEPTIONS.—Adjectives of one syllable; as, *shy*, *shyness*; *sly*, *slyest*; *dry*, *dryly*; *spry*, *spryest*; *wry*, *wryest*. When *ing* is added, the *e* is dropped and the *i* changed to y, to prevent two i's from coming together; as, *lie*, *lying*; *die*, *dying*; *try*, *trying*; *tie*, *tying*.¹

Rule IX.—Compound words usually retain the spelling of the simple words of which they are composed; as, *well-bred*, *save-all*, *railroad*, *steamboat*.

EXCEPTIONS.—*Almighty*, *almost*, *always*, *also*, *welfare*, *welcome*, *Christmas*, *woeful*, and many other words.

Name the rule or exception involved in spelling the following words: *Mill*, *fell*, *staff*, *buff*, *stuff*, *if*, *has*, *yes*, *us*, *pig*, *man*, *dog*, *egg*, *add*, *sick*, *tack*, *zinc*, *arc*, *controlling*, *annulling*, *blotting*, *differing*, *recoiling*, *barreling*, *eating*, *allotment*, *visiting*, *hunting*, *canceling*, *saving*, *living*, *ceasing*, *blamable*, *serviceable*, *traceable*, *changeable*, *chargeable*, *dyeing*, *singeing*, *hoeing*, *toeing*, *defacement*, *whiteness*, *debasement*, *tiles*, *argument*, *judgment*, *wholly*, *lying*, *dying*, *tying*, *merriment*, *shyness*, *wryness*, *Michaelmas*, *chilblain*, *pastime*, *wherever*, *preferred*, *worshiping*, *benefited*, *frolicked*, *frolicking*, *vexing*, *abridgment*, *beginning*. Why do not *differing*, *defending*, *recoiling*, and *allotment* come under rule 4?

NOTE TO TEACHER.—The best way to teach spelling is by combining oral spelling with written exercises. Oral spelling secures correct pronunciation and awakens a keener interest, but written work is more practical. Oral spelling trains the ear and the organs of speech, while written spelling educates the eye and the hand. The following list of words is intended for spelling lessons. At the close of the recitation in orthography seems to be the best time for the spelling exercise. Dictionaries must be used in preparing the lesson, as the pronunciation should be indicated by diacritical marks. The derivation and meaning may also be studied if time permits.

¹ *Ei* and *ie* seem somewhat perplexing to one learning to spell.

RULE I.—*Ei* usually follows *s*, or *soft c*; *ie* follows other consonants.

RULE II.—*I* before *e*, except after *c*,

Or when sounded as *a*, as in *neighbor* and *weigh*.—DR. BREWER¹

There are many exceptions to both these rules. For the discussion of *able* and *ible*, *en* and *in*, *ant* and *ent*, *er* and *re*, *ize* and *ise*, etc., see Webster's Rules for Spelling.

If you can do so, review each lesson by having pupils spell words orally at close of written exercise. Frequent spelling and pronouncing contests are excellent to keep up the interest.

FORTY SPELLING LESSONS FOR UPPER GRAMMAR GRADES

1	3	5	7
friend	chute	Wednes'day	ounce
busi'ness	pag'eant	guess	flue
Tues'day	mys'ti cal	bun'yon	quote
sep'a rate	mar'tial	herd	al'ter
be lieve'	al ly'	wom'en	al'tar
re ceive'	al'ma nac	knew	schemes
which	al loy'	grief	yield
cough	lus'cious	weighed	siege
trou'ble	gram'mar	her'on	singe
be gin'ning	tai'lor	ir'ri tate	bril'liant
2	4	6	8
au da'cious	cu'po la	ca pac'i ty	au'thor
rai'sins	deuce	ros'trum	quo'ta
al'mond	cul'ture	straight	crys'tal
wheth'er	though	an'swer	height
squa'lor	scep'ter	Feb'ru a ry	par'tial
par quet'	sep'ul cher	er'ror	vi'sion
de'pot	built	nei'ther	jour'ney
loz'enge	fron'tier	sphere	anx i'e ty
plaque	pro'file	col'lege	anx'ious
poign'ant	a dieu'	since	al'ley

There are words of calumny and slander, apparently insignificant, yet so venomous and deadly that they not only inflame hearts and fever human existence, but poison human society at the very fountain springs of life.—F. W. ROBERTSON

9	12	15	18
alms	al lies'	cus'tom	bach'e lor
al lied'	sphinx	fres'co	cruise
as suage'	Ri al'to	slaugh'ter	ten'et
tinc'ture	gauge	cur'tain	pref'ace
cau'tion	whit'tle	flo til'la	quo'tient
deign	buc'kle	fi'er y	cal'ci mine
crotch'et	browse	speech	val'iant
cro chet'	con'crete	saint	Scrip'tures
cro quet'	con demn'	mor'tal	ruf'fian
dou'ble	gey'ser	con ta'gious	prai'rie
10	13	16	19
re veil'le	ghast'ly	neu'ter	med'i cine
bruise	cou'ple	rai'ment	am'a teur
of'fice	cour'age	where'er	cam'e o
wretch'ed	cre tonne'	scythe	es'sence
ex ist'	hoe'ing	scor'pi on	isth'mus
dram'a tize	sleight	scourge	can'yon
mu se'um	con coct'	aught	val'ley
sol'emn	shoe'ing	ought	is'land
Da'nish	crev'ice	naught	con ceal'
sa'vor y	ar'gue	drought	rou tine
11	14	17	20
cir'cuit	cov'er	rhu'barb	vis'age
chron'ic	judg'ment	chauf feur'	priv'i lege
frieze	aw'ful	sta'tus	per suade'
gen'ius	cac'kle	douse	oc ca'sion al
a byss'	vaunt	chris'ten	nec'es sa ry
per suad'ing	se'nior	psalm	pur suit'
laun'der	ju'nior	mo rass'	pul'sate
a chieve'	loathe	chal'ice	nymph
cringe	sleeve	chiv'al ry	neigh'bor ly
ses'sion	ov'en	gran'a ry	ghost

21	24	27	30
taut [mum	cor'ri dors	salm'on	thyme [rine
chrys an'the-	er'rand	cham'ois	o'le o mar'ga-
ar'bu tus	er'rant	chim pan'zee	cu'li na ry
be go'ni a	ver'dure	chin chil'la	dough'nut
cyc'la men	por'ce lain	dachs'hund'	ma yon naise'
dah'lia	quench	ja guar' [mus	bis'cuit
fuch'si a	mus'cu lar	hip'po pot'a-	cus'tard
ge ra'ni um	ar'ni ca	lynx [tang'	noo'dle
hy'a cinth	ath let'ic	o rang'-ou-	knuc'kle
mi'gnon ette'	man'u script	re triev'er	gra'ham
22	25	28	31
nastur'tium	tran'sient	rhi noc'e ros	gib'lets
pe tu'ni a	al'ba tross	ar'ti choke	ar'id
a za'le a	cor'mo rant	cab'bage	hu mid'i ty
del phin'i um	fal'con	cau'li flow'er	de cis'ion
ver be'na	fla min'go	chard	lin'e ar
phlox [dron	o'ri ole	kohl'-ra' bi	lapse
rho'do den'-	par'tridge	on'ion	ir'ri ga'tion
lo be'li a	pheas'ant	pars'ley	un par'al leled
he pat'i ca	pi'geon	po ta'toes	cañ'ons
a nem'o ne	plo'ver	sal'si fy	arc'tic
23	26	29	32
jon'quail	a'vi a ry	to ma'toes	sur vey'
de mo'ni ac	al'li ga'tor	bou illon	lev'ee
de mur'	croc'o dile	can'ta loupe	Lou i si an'a
vi'rus	her'ring	cas'se role	lu'di crous
lla'ma	hal'i but	choc'o late	res'tau rant
er'ror	mack'er el	con som me'	bay'o net
e quiv'o cate	mus'cal longe	cro quette'	pro pri'e tor
po'et ry	oys'ter	fric as see'	cas'u al ly
o pac'i ty	por'poise	gel'a tine	pe des' tri an
um brel'la	tor'toise	shirr	im ped'i ment

33	35	37	39
stren'u ous	op'tion al	e vic'tion	pre cip'i tous
mel'an chol y	sym'pa thize	i tin'er ant	gran'deur
mea'ger	a'ër ate	theme	fron'tis piece
lu'cra tive	suite	daf'fo dil	ar'bi trate
ve'hi cle	in'ter ur'ban	qualm	bil'ious
joist [nary	sieve	quash	lev'i ty
ex traor'di-	con fer'	cash ier'	ta boo'
a ë'ri al	con sult'	ca si'no	ta bleau'
al ter ca'tion	pen'i tent	ex ploït'	cui rass'
am bro'sia	per verse'	phan'tom	sig nif'i cant

34	36	38	40
le'ni ent	de cep'tion	neg'li gence	ster'ile [ous
sleight	de'cen cy	re lin'quish	si'mul ta'ne-
de fense	view	de lin'quent	ig'no ra'mus
con'se crate	pha'ë ton	phase	si'ne cure
ex'er cis es	Je'hu	as'phalt	pho'no graph
vig'i lance	jowl	her'o ine	ig'no min'i ous
poul'tice	pro'hi bi'tion	pha'lanx	sin'u ous
pal'a ta ble	per turb'	te nac'i ty	de ploy'
sur'geon	pes'tle	Ver sailles'	noc tur'nal
jeal'ous y	de co'rum	plumb'er	de pre'ci ate

TEST WORDS FOR HIGH SCHOOLS AND NORMAL SCHOOLS

miscellaneous	omniscience	phenomenon	explicit
carbohydrate	quandry	lingerie	elysian
umbrageous	prescience	silhouette	nutrient
empyrean	debacle	surveillance	violence
neutralize	carnivorous	howitzer	Ionic
geyser	atmosphere	troche	indefatigable
vicinage	chamelion	bestial	virago
indictable	pamphlet	meringue	resuscitate
remuneration	lineament	coagulate	optimistic
digestion	supercilious	epiglottis	projectile
fortuitous	homogeneous	nonchalance	orchestra
albumen	terminology	virulent	desperado
Corinthian	binocular	interlocutor	innuendo
physiological	maintenance	intrepid	demonstrable
surgeon	caryatid	reticence	inference
heterogeneous	Unitarian	cognisance	anaemia
acceleration	environment	obligatory	prestige
temperature	nomenclature	pecuniary	leguminous
bibliography	satiate	demesne	sulphur
mitigation	vitamines	atomizer	hygiene
cavalier	italicize	centripetal	deficit
unparalleled	itinerancy	centrifugal	thermostat
ecstasy	reservoir	protein	badinage
nicotine	caricature	lichen	memoir
saturated	ornithology	sapiential	clairvoyance
vocabulary	parietal	stomach	utensil
inventory	daguerreotype	horoscope	cocoa
retina	chronometer	tactician	esophagus
catholic	atheist	bifurcate	narcissus
Catholic	chalcedony	champagne	strategic

variation	olla-podrida	furlough	umbrage
Protestant	debouch	amethyst	khedive
recipe	coalition	wassail	elimination
escapade	piquant	pleurisy	neuralgia
olfactory	disinfectant	laboratory	gastronomy
corps	fumigate	superfluous	veterinarian
corpse	Artesian	hemorrhage	irritability
encyclopedia	wrenches	quarantine	respiration
primeval	paralysis	technique	opinionated
assassinate	languor	bacteria	onerous
appellate	soluble	mercurial	jaundice
dissuade	hydrophobia	chronic	Xenia
incipient	queue	usurious	zouave
deplete	thermometer	ennui	facetious
implication	bronchial	necromancy	asthma
asphodel	monotonous	guffaw	wainscotting
phthisis	counterirritant	vertebrae	pneumonia
liniment	ubiquity	impervious	lachrymose
personnel	kaleidoscope	routine	sterilization
shrapnel	erysipelas	deteriorate	halcyon
hydraulics	naphtha	fallacy	quietus
hypodermic	gangrene	aëration	typhoid
trivialities	vaccination	whimsical	barometer
mediocre	insomnia	precaution	microscopy
cereals	rheumatism	liquefy	chemical
synechdoche	yacht	spectacular	usurpation
chloroform	orthoëpy	homeopathy	epidermis
veneer	ostensible	quintessence	nauseating
vireo	juvenile	typical	genealogy
raconteur	Xantippe	bric-a-brac	ventriloquist
vis-à-vis	zodiacal	mosquito	indigestible
equivocate	diagnosis	catarrh	raillery

delicatessen	quietude	intestines	misdemeanor
fealty	treatise	rendezvous	Presbyterian
artificial	bauble	ostracize	cayenne
weird	marital	obsequies	meerscham
patronymic	martial	jocund	laconic
labyrinth	calories	zoölogy	chalet
substantial	utilitarian	octogenarian	eccentricity
habiliment	epaulet	dietetics	sententious
quiescent	notoriety	flaccid	aqueduct
treacherous	guitar	antiseptic	monarchical
barytone	vignette	pathologic	effrontery
mechanical	indelible	laudatory	suction
convalescent	referable	souvenir	acetylene
Utopia	deleterious	horizon	scheduled
kinematic	feudalism	querulous	attenuated
emergency	alkaline	traipse	coup d'état
nutrition	witticism	beneficence	attaches
gastric	preparation	somniloquist	derisive
vivacious	lieutenant	pate'	financier
instinctively	symptoms	complement	anchorites
reaction	hallelujah	compliment	pomegranite
occult	quinine	idiocyncrasy	lacteal
jugular	technics	constellation	stereopticon
zealot	bayou	senility	heinous
osculate	mistletoe	iconoclast	pseudonym
diphtheria	catalogue	crescent	tertian
falchion	uxorious	perimeter	porphyry
abrasion	kilogram	interstice	blasphemous
poultice	extempore	stultify	misanthropist
lampoon	nepotism	satellite	electrotype
sedentary	ghoul	polygon	catechism
herculean	veracious	charade	expurgate

kleptomania	prognosticate	encore	sortie
emphasize	enthusiasm	versatile	hyperbole
gnash	guillotine	electrician	patrician
vacuum	victuals	plenitude	tympanum
inauguration	phlegmatic	eulogy	Pleiades
reconnoiter	indemnity	germane	barbecue
strategy	ratiocination	inebriety	maneuver
reconnaissance	peregrination	redoubt	caliper
optician	stygian	sanctimonious	eczema
virulent	oscillate	obstreperous	poignant
prototype	vaudeville	valenciennes	escutcheon
ostentatious	synonym	paraffin	sacrilegious
plenipoten- tiary	pleonasm	vicissitude	euphony
desuetude	vivisection	dyspepsia	rhapsody
fluctuate	deciduous	martyrdom	eleemosynary
plagiarism	fulmination	pecuniary	gubernatorial
acquiesce	acoustic	aggravate	vagary
perspicacious	panegyric	promiscuous	isothermal
licentious	luxuriant	dentition	congruity
pirouette	parsimony	feasible	trepidation
sanguine	secede	predilection	baccalaureate
blanc mange	pneumatic	façade	meteorology
parricide	hysterics	ascetic	cauterize
Huguenot	trousseau	periphery	siphon
pyrotechnic	pharmaceutic	alluvial	anthropology
theosophy	belligerent	plasticity	connoisseur
buoyancy	mineralogy	lithograph	espionage
minutiae	pandemonium	supersede	neophyte
provincialism	clarinet	punctilious	gormandize
colonel	equanimity	hypothesis	potpourri
equestrian	psychology	laconic	calisthenics
	gherkin	perquisite	atrocities

début	inveigle	phraseology	purée
allegations	permissible	cuisine	antediluvian
depravity	ligament	aqueous	perpetuity
instantane- ously	spaghetti	pertinent	authority
amalgamate	Hibernians	aboriginal	pasteurization
panacea	premier	persuasive	suave
débutante	sycophant	abscess	sauté
luncheon	logarithm	spasmodic	hieroglyphics
scalloped	perspiration	amanuensis	truncated
hymeneal	thwart	carte blanche	burlesque
evangelical	medicinal	hypotenuse	massage
tautology	contumely	trachea	confectionery
medieval	turquoise	maritime	paregoric
caoutchouc	chimera	calamity	scapula
Erebus	epithet	substantiate	exacerbate
sovereign	belles-lettres	exponent	exasperate
cul-de-sac	Episcopalian	solecism	sorosis
soliloquy	sapphire	ganglion	sorority
variegate	varioid	corrugated	invidious
recriminate	recriminate	intaglio	cataclysm
ephemeral	vociferous	synagogue	irascible
opprobrium	sardonyx	isosceles	susceptible
colloquial	vinaigrette	pancreatic	pleura
qui vive	ephemeral	capricious	chrysalis
pique	opprobrium	Mohammedan	monopolies
abstemious	refrigerator	mischievous	lymphatic
débris	ensconce	loquacious	mosaic
antagonist	phylactery	egregious	exuberance
defalcate	ossification	saponaceous	menu
inductive	contiguous	automaton	surreptitious
ameliorate	ambiguity	deponent	accouterments
	calumny	amphitheater	algebraic

deprecatory	sanitarium	coupon	suzerain
soufflé	equinoctial	rehearsal	plausibility
acrimonious	symphony	submersible	paraphernalia
aëroplane	cochineal	saccharine	matinée
deprivation	incineration	evacuate	diaphanous
astigmatism	equilibrium	diminuendo	mythology
pertinacity	allegiance	somnambulism	anarchist
anaesthetic	cynosure	somnolent	appendicitis
pessimist	rouge	taciturn	pyjama
pestilence	Savannah	diocese	chimera
numidity	savanna	maelstrom	strychnine
asphyxiated	Euterpean	aviation	lamentable
Armageddon	dementia	acrimonious	mausoleum
pestiferous	scurrilous	paroxysm	derogatory
subsidiary	diæresis	celebrity	meningitis
stereotype	mediocre	sarsaparilla	auxiliary
brunette	putrescent	linguist	antipathy
molecular	asinine	tabouret	seismic
beleaguer	proselyte	brazier	malfeasance
maniacal	creosote	metropolitan	moiety
consanguinity	spontaniety	chicanery	cosmopolitan
café	partitioned	squalor	stalagmite
mullein	tambourine	aëronaut	stalactite
capillaries	brusque	employee	aestheticism
parachute	metamorphose	antiquity	eloquence
corpuscle	charlatan	casualty	apropos
palliate	chiffonier	causality	collusion
cartilage	spermaceti	renaissance	criterion
syringe	aqueduct	supererogatory	repertoire
compendium	effervescence	sciatica	syndicate
salivary	appliqué	evanescent	seignior
cuirass	corroborate	doilies	dissidence

scrutinized	chiropodist	philopena	submarine
physique	replica	dermatology	armament
pontifical	soubrette	aëronautics	personnel
aid-de-camp	soubriquet	cafeteria	accessories
aggrandize-	surcingle	cabaret	restrictions
ment	satirical	Casaba	propaganda
crescendo	phlegm	morale	finality

WAR WORDS, NEW WORDS, AND OTHER WORDS WITH NEW MEANINGS

a'bri' (ä'brē'), *n.* A shelter, as a dugout, a shed, or a cavity in a hillside.

ace (ās), *n.* An aviator in the French army who has brought down five enemy machines within the French lines and, as a result, has been named in official communciations. *Slang.*

Aërial sickness. A sickness affecting aëronauts, due to high speed of flights and rapidity in changing altitudes.

Aërial torpedo. Any enclosed charge of explosive propelled through the air by its own motive power or by gravity (as when dropped from an aircraft).

A'ër o (ā'ēr ō), *n.*; pl. **AËROS** (ōz). An aëroplane, airship, or the like. *Colloq.*

A'ër ō boat, *n.* A flying boat.

A'ër o bus', *n.* A large aëroplane having accommodations for a number of passengers.

A'ër o drome' (drōm), *n.* A shed for an aircraft, a hangar. *b.* A ground or field used for flying purposes, esp. one having hangars and other facilities.

A'ër o gun' (gŭn), *n.* A gun capable of being trained at very high angles for use against aircraft.

A'ër o me chan' ic (ā'ěr o mē kǎn'ik), *n.* A mechanic or mechanician expert in the art and practice of aëronautics.

Ai'le ron (ā lě rǒn), *n.* A small plane or surface capable of being manipulated by the pilot of a flying machine to preserve or destroy lateral balance; a hinged wing tip; a lateral stabilizing or balancing plane.

Air base. A base of operations for aircraft.

Air'craft, *n.*; pl. same. A device, as a balloon or aëroplane, for navigating the air,

Air'drome' (drôm), *n.* An aërodrome.

Air fleet. A group or assemblage of aircraft.

Air hole. A local region in the atmosphere having a downward movement of the air and offering less than normal support for the aërofoils of a flying machine.

Air lane. A path through the air made easy for aërial navigation by steady winds.

Al'ba tros (ǎl'bǎ trǒs), *n.* A certain make of German aëroplanes.

Ar'chi bald (är'chǐ bôld), *n.* A German mobile anti-aircraft gun.

A'vi a'tor (ā'vī ā tēr), *n.* The driver or pilot of an aëroplane.

Bar'rage' (bǎ'rǎzh' or bǎr'aj), *n.* A barrier to the advance or retreat of enemy troops, formed by rapid and continuous artillery or machine-gun fire.

Battle cruiser. A warship which is equipped with guns of the same caliber as those carried by a battleship, but is generally less heavily armed and armored than the latter, and capable of greater speed.

Ber'tha (bûr'thà), *n.* Any of certain German guns of large bore. [With allusion to Frau Bertha Krupp, head of the Krupp steel works, which makes most of the large guns of the German army.] *Slang.*

Black Maria. A gun shell the bursting charge of which is an explosive which does not contain within itself enough oxygen for complete combustion, so that on bursting it emits dense volumes of black smoke;—called also *coal box* and *Jack Johnson*. *Slang*.

Blight'y (blit'ī), *n.* England.—*adv.* To England. *British soldiers' slang*.

Boche (bōsh), *n.*; *pl.* BOCHES. [F., slang, probably shortened from F. *cabouche*, head, and hence a hard-headed or thick-headed man.] A German. *Slang*.

Bol'she vi ki' (bōl shě ve ke'), *n.*; *pl. sing.* Bolshevik (vēk'). In Russian politics the radical wing of the Social Democratic party. The Bolsheviki favor terroristic tactics. Hence **Bol'she vism**.

Bosche (bōsh), *n.* Germanized form of BOCHE.

Ca'mou'flage' (kā'mōō flāzh'; kām' ōō flāzh'), *n.* The disguising of a camp, battery, arsenal, ship, etc., as by paint, screens, shrubbery, etc., to conceal its actual nature or location from the enemy; also the disguise so applied or utilized. Often used figuratively.

Ca nard' (kā nārd'), *n.* A type of pusher aëroplane having the elevator, rudder, etc., in front of the supporting planes instead of to the rear.

Central Powers. Austria-Hungary and Germany; so called since the beginning of the Great War because of their geographic position. Sometimes used to include their allies Bulgaria and Turkey.

Curtain fire. See BARRAGE.

Dac'ty lo gram' (dāk'tī lō grām'), *n.* A finger print, especially one used as a means of identification.

De cel'e rate (dě sěl'ēr āt), *v.t.* To retard; to apply negative acceleration to.—*v.i.* To move with decreasing velocity; to have negative acceleration.

De code' (dē kōd'), *v. t.* To translate (a message in code) into ordinary language.

De tec'ta phone (tā fōn). A telephonic apparatus with an attached microphone transmitter, used especially for listening secretly to private conversation, as in order to secure evidence for use in court.

Dic'ta phone (fōn), *n.* A form of phonographic recorder and reproducer adapted for use in the dictation of letters or other matter which the machine records and can be made to reproduce for transcription.

Dic'to graph (tō grāf), *n.* A telephonic instrument having a sound-magnifying device enabling the ordinary mouthpiece to be dispensed with. Much use has been made of it for overhearing conversations in order to obtain evidence for use in litigation.

Dread nought (drēd'nôt), *n.* A British battleship completed in 1906-07, having an armament of ten 12-inch guns, and twenty-four 12-pound quick-fire guns for protection against torpedo boats. She has a displacement of 17,900 tons at load draft, and a speed of 21 knots.

Dry farming, *n.* Production of crops without irrigation in regions of insufficient rainfall, principally by tillage methods conserving soil moisture and by the use of drought-resisting crops.

Du've tyn' (dōō'vē tēn'), *n.* Also *duvetine*. Any of several soft textile fabrics, as of wool or silk, having a long plushlike nap.

Es'ca drille' (ēs kâ drīl; Fr. ēs'kâ drē'y), *n.* In the French army a division of the flying corps comprising a personnel of aviators, mechanics, etc., and an equipment of aëroplanes and accessories sufficient for the maintenance of six machines in active service.

Eu then'ics (ū thēn'iks), *n.* The science having to do with the betterment of living conditions, through conscious endeavor, in order to secure efficient human beings.

Euthenics deals with race improvement through environment; *eugenics* deals with race improvement through heredity.—*Ellen H. Richards*

Fem'i nism, *n.* The theory of those who hold that present laws and conditions of society prevent the free and full development of woman, and who advocate such changes as will do away with undue restrictions upon her political, social, and economic conduct and relations; also, the propaganda for securing these changes.

Flag Day. In the U. S., the 14th of June, the anniversary of the day, in 1777, on which the Am. Congress adopted the stars and stripes as the national flag.

Fok'ker (fōk'ēr), *n.* An aëroplane of a certain German make usually seating but one person. The Fokker monoplane has great speed, can climb rapidly, and responds quickly to the controls; but because of its instability, it requires expert management.

Fu tur ism (fū tūr ĭzm), *n.* In painting, a movement or phase of postimpressionism (which see).

Ga'rage' (gā'rāzh; gār'āj), *n.* A shed to house one or more airships or flying machines; a hangar (hän'gär'; Fr., āng'gär'). Also a place for housing automobiles.

Geor gette' (jôr jět'), *n.* [Named after Mme. *Georgette*, a French modiste]. A kind of thin, more or less transparent, silk crêpe of very fine texture.

Hy'dro-a-ēr o plane', *n.* An aëroplane equipped, as with pontoons or floats or with a boatlike body, so that it can travel on, or rise from the surface of, a body of water by its own motive power.

I'do (ē'dō), *n.* An artificial universal language made public by its founders in 1907 and since greatly revised and extended. The official name is *Linguo Internaciona di la Delegitaro*.

Ki ne'to phone (kĩ nē'to fōn), *n.* A machine combining a kinetoscope and a phonograph so as to reproduce a scene with its accompanying sounds.

Kul tur' (kōōl tōōr'), *n.* G. Culture. English use of the word *Kultur* reflects the belief that by German culture German writers express political ideals and nationalistic ambitions along with other elements.

La val'lière' (lā'val'yâr'; *colloq.* lā vā lēr'), *n.* A neck ornament consisting of a chain and a single pendant.

Max'i mal ist (măk'sĩ măl ĭst), *n.* One of the Bolsheviki.

Men''she vi ki' (mĕn'shē vī kē'), *n.* pl.; sing. **VIK** (vēk'). In Russian politics, the less radical wing of the Social Democratic party.

Min'i mal ist (mĭn'ĩ măl ĭst), *n.* One of the Mensheviki.

Mo'ron (mō'rōn), *n.* A person whose intellectual development is normal up to about the eighth year of age, but is then arrested and does not advance beyond that of a normal child of about 12 years.

National Army. That part of the army of the U. S. which consists of the drafted men, in distinction from the Regular Army and the National Guard.

No man's Land. In modern warfare, the belt of ground lying between the most advanced trenches of opposing armies.

Pac'i fism (pā sĭf'ĭ'z'm), *n.* The spirit and temper which opposes military ideals and advocates the settlement of international disputes entirely by arbitration.

Pi mien'to (pĕ myĕn''tō), *n.* The Spanish sweet pepper, the fruit of which is used as a vegetable, to stuff olives, etc.

Poi lu' (pwà lü'), *n.*; *pl.* POILUS. A nickname for a French soldier.

Post'im pres'sion ism (pōst ĩm prěsh'un iz'm), *n.* The theory or practice of any of several groups of recent painters to reaction against the scientific and naturalistic character of impressionism and neoimpressionism. It is used to denote the effort at self-expression rather than representation. Broadly used it includes *cubism* and *futurism*.

Prus'sian ism (prüş äñ ĩs'm), *n.* Policy, practice, or behavior of, or like that of the Prussians; esp. Prussian militarism with the ideals of conquest and despotism and the ruthless practices commonly ascribed to it; also, advocacy of Prussian aims, ideas, or the like.

Pul'mo'tor (pŭl'mō'tēr), *n.* An apparatus for producing artificial respiration by pumping oxygen or air, or a mixture of the two into and out of the lungs, as of a person who has been asphyxiated by drowning, breathing poisonous gases or the like, or of one who has been made unconscious by an electric shock.

Ques'tion naire' (kwěs'chŭn âr'; *F.*, kěs'tyō nâr'), *n.* [F.] A set of questions for submission to a number of persons; used since the beginning of the World War in referring to questions sent to men registered for military service.

Ra'di o te leg'ra phy (tê lěg'râ fĭ), *n.* Wireless telegraphy; the term adopted for use in the Radiotelegraphic Convention of 1912.

Sa'li ent, *n.* A projecting part; specif. Mil., a projecting part of a trench system or line of defense.

Sam'my (săm'ĭ), *n.*; *pl.*, *mies* (iz). A soldier of the U. S. *Slang*.

Sector, *n.* A subdivision of territory assigned to a body of troops.

Sky Pilot. A licensed pilot. *Slang*.

Slack'er, *n.* One who evades or neglects a duty or responsibility; specif., a person who shirks a duty or obligation to his country, esp. in time of war, as by attempting to evade military service.

So'viet' (sō vyět'), *n.* Any of the Councils of Workmen's and Soldiers' deputies, bodies prominent in the Russian revolutionary activities, and largely identified with the Bolshevik movement.

Squad'ron, *n.* An air fleet or a division of an air fleet.

Su'per-dread'nought' (sū'pēr-drēd'nôt'), *n.* A term applied to a battleship with a displacement and gun caliber greater than a dreadnaught.

Su per-Zep'pe lin (-zěp'ě līn; -tsěp'ě lēn'). A Zeppelin of exceptional size and power.

Tank, *n.* A kind of self-propelling land fort consisting of a casement of heavy armor plates mounted on a tractor, esp. of the caterpillar type, and armed with guns or machine guns or both; officially called a *land-ship* in the British service. It is capable of traversing very rough ground, as trenches, shell craters, etc. The name was first applied to land forts of this type used by the British in the advance on the Somme, in September, 1916.

Tau'be (tou'bē), *n.*; *pl.* TAUBEN. [G. *taube*, a pigeon.] A monoplane characterized by its pigeon-shaped wings with retreating, upturned wing tips capable of being flexed to maintain lateral stability.

Tel'e scribe' (těl'ě skrib'), *n.* A phonograph for recording telephonic messages.

Trench foot, *n.* An affection resembling that attending chilblains, marked by blueness or redness of the feet and in severe cases by gangrene, due to the combined effect of cold and wet upon the feet;—so called from its prevalence among soldiers serving in the trenches.

Tri'ple En'tente' (trîp'l äng'tängt), *n.* An understanding based on treaty obligations and virtually constituting a triple alliance between France, Great Britain, and Russia.

U'-boat, *n.* [From the designation of submarines, in the German navy, by the letter *U* with a distinguishing number added. *U* is probably an abbreviation for *G. unterseeboot*, underseaboat.] A German or Austrian submarine.

Zep'pe lin, *n.* A dirigible balloon of the rigid type, consisting of a cylindrical trussed and covered frame supported by internal gas shells, and provided with means of propulsion and control. It was first successfully used by Count von Zeppelin.

For the list of words above we are indebted to the G. & C. Merriam Co., publishers of the Merriam-Webster Dictionaries for Addenda not yet included in their books.

Review Questions.—Define orthography, letter, alphabet. Which letters name themselves? What is the basis of a spoken word? a written word? What does John Kennedy say about the "English language"? Ruskin about "words"? Tell about substitutes. Repeat the Bible quotation in which are the words *justified* and *condemned*. Quote the selection containing the word *bewrayeth*. What does the New International say about *bewrayeth*? Read again the quotations above the Word outline. Repeat the quotation, "Man doth not live," etc. What does it mean? Tell what is said concerning the value of "correct spelling." In what ways does the ability to spell correctly benefit a boy or girl?

PART THIRD

ETYMOLOGY

Etymology is that department of philology which traces the history of words, finding their origin and primitive signification, and noting the changes in form and meaning through which they have passed.

The two principal sources of the English language are Anglo-Saxon and Latin, though it has borrowed largely from other languages.¹ The framework, as well as the blood and soul, of our language is Saxon. Modern English is but Anglo-Saxon grown to manhood. The beauty of the Saxon is its simplicity; for the more simple the language, the more terse and beautiful it is. Our forefathers used *God's acre* for cemetery, *fore-talk* for preface, *after-think* for repentance, *war-man* for soldier, *eye-bite* for fascinate, *flitter-mouse* for bat, and called the Testament *God's spell*.

Saxon words were derived from simple objects and actions. The one that provided for the home, thus binding the house together by the strength of his labor, was the house-band, or *husband*; she who weaved was the *wife*, or weaver; the one who furnished food for the family was the feeder, or *father*; and the heaved-up vault of the sky was *heaven*. Most of the

¹ England was successively under the sway of the Celts, Romans, Saxons, Danes, and the Normans. It is a pleasing study to follow their history and mark the impression left by each of these great nations upon our language. Thus *dun* in the word *London* is the Celtic "dun," a rock or natural fortress; the termination *caster* or *chester* is a memorial of the Roman occupation, indicating the place of a *castrum* or fortified camp.

words we early learn to use, and which are most closely associated with the ever-pleasing recollections of childhood, home, and mother, are Saxon. These simple words have more power over us than the high-sounding words which come to us later in life. No doubt this is the reason why a simple Saxon style of speech always has such a charm for us. Work, reap, buy, sell, sow, dear, high, low, cheap, spring, sweep, wash, rich, poor, wages, grind, baker, shoemaker, lazy, sly, shabby, trash, sham; "No pains, no gains," "Look before you leap," "Make hay while the sun shines," and most of the words and maxims heard in the home, the shop, on the street, and on the farm are Saxon.

¹ When the Normans conquered the Saxons they tried to have *their* language become the national speech. It was spoken in the schools, the camps, the courts, the churches, and in the higher circles of society. This will explain why we have so many Latin and French words pertaining to war, law, art, poetry, and social life. In their homes and places of business, however, the people used the familiar Saxon words. Our *every-day* words are Saxon, and the more polished and ornamental words are of foreign origin. When the English became travelers and traders, and sent out colonies to the different parts of the world, these travelers introduced foreign terms in telling of their wanderings, and the traders brought back to England strange productions of other countries. The names of these articles were sometimes derived from the name

¹ In the first chapter of *Ivanhoe* Walter Scott has given an illustration of the peculiar significance of the names of common animals as applied by Saxons and Normans. *Ox, calf, sheep, pig, deer* are Anglo-Saxon; but *beef, veal, mutton, pork, venison* are Norman-French. While the ox lives, and is in charge of the Saxon slave, he goes by his Saxon name; but becomes a Norman, and is called beef, when he is carried to the castle-hall to feast among the nobles. Thus, *fowls* is an Anglo-Saxon name given to the birds while living; *poultry* is the Norman-French name given to them when they are killed for eating.

of the place from which they came. Thus, *damask* was from Damascus, *calico* from Calicut in India.

Give the origin of the following words: *cambric, tariff, chestnut, ermine, muslin, canary, florin, meander, millinery, bayonet, lapidary, sardine, bouquet, bravado, gate, currant, agriculture, manufacture, telephone, candidate, gasconade, desk, dunce, hector, quixotic, libel, villain, crown.*

ENGLISH PREFIXES ¹

A signifies *at, in, on, to, from, full of*; as, *afar, abed, ashore, arise, away, athirst.*

After, *behind, past, second*; as, *aftermost, afterdinner, aftergrowth.*

Be, *to make, for, by, over, take off, give*; as, *bedim, bespeak, because, besmear, behead, betroth.*

En and **em**, *in, into, on, to make*; as, *entrap, encamp, enroll, enable.*

For, *not*; as, *forbid.*

Fore, *before*; as, *foretell.*

In or **im** (generally Latin), *to make*; as, *insure, imbitter.*

Mis (also Latin), *wrong, evil, not*; as, *misspell, misdeed, misbelieve.*

Nether, *down, low*; as, *nethermost, Netherlands.*

Out, *beyond, more*; as, *outlive, outbid.*

Over, *beyond, above*; as, *overreach, overcharge.*

Un, *not*; as, *unlucky, unwise, unsafe.*

¹ In all languages, new words have been formed by putting together previously existing forms of words. Prefixes and suffixes have a distinct signification peculiar to themselves, and some of them once formed independent words. In the course of the development of a language words change in form and meaning; new words are coined or brought in from other languages; some old words are not needed, and become obsolete. Thus, *prevent* once meant *to go before*, as its etymology indicates; *clerk* was originally a *clergyman*, afterwards, a *college student*; and *admire* meant *to wonder at*. *Peninsula, suicide, opera, sculptor, and umbrella* were brought into our language in the sixteenth century.

LATIN PREFIXES

Ab (with the forms *a* and *abs*) signifies *from* or *away*; as, aboriginal, avert, absolve, abstract.

Ad (with the forms *ac*, *af*, *ag*, *an*, *al*, *ar*, *ap*, *as*, *at*) signifies *to*; as, adhere, accede, affix, agglomerate, announce, allure, arrange, approximate, assimilate, attune. In composition the last letter is usually changed into the first letter of the word to which it is prefixed.

Ante, *before*; as, antechamber, antedate.

Bi, *two*; as, bifold, biform, biweekly.

Circum, *around*; as, circumnavigate.

Cis, *on this side*; as, cisalpine.

Con (with its forms *co*, *com*), *with* or *together*; as, conjoin, coequal, commingle, coheir, co-operate.

Contra and **counter**, *against* or *opposite*; as, contra-distinguish, counteract, counterbalance, countercharm, counter-view.

De, *down*; as, depress.

Demi, *half*; as, demigod, demiquaver.

Dis, *not* or *un*; as, disoblige, disarm, disband, disorder.

E, *ex*, and *ef*, *out*; as, emigrate, export, effluent.

Equi, *equal*; as, equidistant, equiangular, equilateral.

Extra, *beyond*; as, extraordinary, extrajudicial.

In (with the forms *im*, *il*, *ir*), *in* or *not*; as, indent, imprudent, illegal, irregular.

Inter, *between* or *among*; as, intercolonial, intermingle, interview, interchange.

Juxta, *near*; as, juxtaposition.

Mal, *bad*; as, malpractice, maltreatment.

Mis, *wrong*; as, misapply, misconduct, misconstrue, misunderstand.

Mono, *one*; as, **monosyllable**, **monomaniac**.

Multi, *many*; as, **multiform**, **multifold**, **multicolor**.

Non, *not*; as, **nonessential**, **nonsense**, **nonperformance**, **nonintercourse**.

Octo, *eight*; as, **octodecimal**, **octopetalous**, **octosyllable**.

Omni, *all*; as, **omnipotent**, **omnipresent**, **omniform**.

Ovi, *an egg*; as, **oviform**.

Per, *by*; as, **perchance**.

Pleni, *full*; as, **plenipotent**.

Post, *after*; as, **postfix**, **postmeridian**.

Pre, *before*; as, **prefix**, **presignify**, **preshow**.

Pro, *for*; as, **pronoun**.

Re, *again or back*; as, **reseat**, **rebound**.

Rect and **recti**, *right or straight*; as, **rectangular**, **rectilinear**.

Retro, *back or backward*; as, **retroaction**, **retrogradation**.

Semi, *half*; as, **semicircle**, **semitone**, **semidieresis**.

Sub and **suf**, *under or after*; as, **sub-tenant**, **suffix**, **sub-committee**.

Super and **sur**, *above or beyond*; as, **supernatural**, **surcharge**.

Trans, *across, again, and through*; as, **transatlantic**, **transform**, **transfix**.

Tri, *three*; as, **triangle**, **trisyllable**, **tricuspid**.

Ultra, *beyond, on the other side*; as, **ultratropical**, **ultra-despotic**, **ultraconservative**.

Uni, *one*; as, **uniform**.

Who is this that darkeneth counsel by words without knowledge?

BIBLE: *Job* 38.2

GREEK PREFIXES ¹

Amphi, *both, on both sides*; as, **amphitheater**.

A and **an**, *without*; as, **apathetic**, **atheist**, **anarchy**.

Ana, *again*; as, **anabaptist**.

Anti and **ant**, *against, opposite to*; as, **antislavery**, **antipathetic**, **antichristian**, **antarctic**.

Apo, *from*; as, **apostate**.

Auto, *self*; as, **autobiography**, **automobile**.

Dia, *through*; as, **diameter**.

Hemi, *half*; as, **hemisphere**, **hemitone**.

Hyper, *beyond or over*; as, **hypercritical**, **hyperchloric**.

Hypo, *under*; as, **hyponitrous**, **hypophosphate**.

Meta, *beyond or over*; as, **metaphysics**, **metaphosphate**.

Para, *beside or equal*; as, **paraphrase**.

Peri, *around*; as, **pericardium**, **periphrastic**, **pericranium**.

Poly, *many*; as, **polysyllable**, **polypharmacy**, **polyphonic**, **polypetalous**.

Proto, *first*; as, **proto-martyr**, **prototype**.

SUFFIXES

Able and **ible**, *that may or can be, worthy to be*; as, **tamable**, **defensible**, **readable**.

Aceous, *having the nature of, resembling*; as, **herbaceous**.

Acy, *state or office*; as, **lunacy**, **prelacy**.

¹The Greek found in the English language is chiefly confined to proper names and to technical terms, and really forms no part of our ordinary speech. Words ending in *graphy*, a writing, *phony*, sound; *logy*, description; *anthropy*, man; *archy*, a dominion; *dox*, a sentiment; *meter*, a measure; *gamy*, marriage, and *pathy*, feeling, are of Greek parentage. In ordinary speech more than three-fifths of the words used are Saxon—the backbone of the English language.

Age, *condition or reward*; as, pupilage, brokerage.

Al, ar, ary, ac, ic, ile, ine, ial, *belonging to or pertaining to*; as, personal, consular, planetary, demoniac, syllabic, infantile, infantine, partial.

Ate, *to make*; as, predestinate.

An, ast, ian, ee, eer, ier, ist, ite, or, san, *person who*; as, European, enthusiast, physician, payee, mountaineer, financier, fatalist, Israelite, visitor, partisan.

Ant and ent, *the person who, condition*; as, defendant, dependent.

Ed, *did* when added to a verb, *was* when it is the termination of a participle; as, worked, completed.

S and es, *more than one*, when they form the plural of nouns; as, desks, benches.

Ance, ty, cy, ity, ude, *state, condition, act of, or the thing*; as, endurance, safety, infancy, ability, infinitude.

Ly, *like, in a manner*; as, womanly, quietly.

Ess, ress, ix, *a female*; as, lioness, instructress, administratrix.

Er, *the person who*, except when it forms the comparative degree of an adjective or adverb; as, talker, teacher.

Ion, ment, ure, *state or act*; as, emancipation, advancement, departure.

En, fy, ize, *to make*; as, whiten, beautify, immortalize.

Head, hood, *character, state, or office*; as, Godhead, boyhood, manhood, childhood, priesthood.

Ing, *continuing*; as, walking, writing.

Ism, doctrine, idiom, peculiar to; as, atheism, Calvinism, Latinism, vulgarism, magnetism, skepticism.

The significance of words is illustrated by nothing, perhaps, more strikingly than by the fact that unity of speech is essential to the unity of the people.—MATHEWS: *Words; Their Use and Abuse*

Ive, *ous, ose, tending to, having the quality of*; as, **oppressive**, **solicitous**, **dangerous**, **verbose**.

Ish, *somewhat or characteristic of*; as, **blackish**, **yellowish**, **childish**, **Danish**.

Less, *without*; as, **faithless**, **boundless**, **hopeless**, **worthless**.

Y, *plenty, abounding in, act of, like*; as, **wealthy**, **rainy**, **robbery**, **spongy**.

Ful, *full of, abundance*; as, **peaceful**, **careful**, **powerful**, **doubtful**, **sorrowful**, **forceful**.

Ling, **kin**, **cle**, **ock**, **ule**, **let**, *little or young*; as, **duckling**, **lambkin**, **particle**, **hillock**, **globule**, **eyelet**.

Ness, *the quality of, the state of*; as, **goodness**, **willingness**, **weariness**, **usefulness**, **zealousness**.

Dom, *state, condition, quality*; as, **kingdom**, **dukedom**, **wisdom**, **freedom**.

Oid, *resembling*; as, **spheroid**, **rhomboid**.

Ory, *having the quality of*; as, **vibratory**, **migratory**.

Ship, *state, condition, office*; as, **lordship**, **clerkship**, **stewardship**.

Ery, *an art, an act, a place for*; as, **cookery**, **foolery**, **distillery**.

Some, *full of, a considerable degree of*; as, **troublesome**, **lonesome**, **wearisome**.

Tide, *time*; as, **noontide**, **eventide**.

Ward, **wards**, *direction, tendency to, motion toward*; as, **westward**, **onwards**, **downwards**.

Wise, *in the direction of, in the manner of*; as, **lengthwise**, **likewise**.

NOTE.—In the analysis of words, the dictionary must be used freely,

Thy word is a lamp unto my feet, and a light unto my path.

BIBLE: *Psalm 119* : 105

as there are some exceptions to the definitions given above. The value of the analysis and study of words depends largely on the fact that the pupils are compelled to consult the dictionary almost constantly.

Using the dictionary, analyze the following words, defining the primitive word and the prefixes and suffixes: *athirst, ashore, asleep, aftergrowth, afternoon, bedim, because, becloud, betimes, enroll, enlarge, ennoble, enable, forbid, forsake, forswear, foretell, foresee, forewarn, imbitter, misdeed, misapply, misfortune, Netherlands, outwalk, outwork, overwork, unwise, unreal, absolve, abjure, annex, accede, arrange, antedate, antepaschal, bimonthly, biped, bifold, circumstance, circumlocution, circumflex, conjoin, confess, contradict, counterview, denounce, dcrange, displease, disagree, dispossess, emigrate, effluent, equiangular, equidistant, equipoise, equilibrium, extramundane, extraordinary, indent, illegal, irresponsible, intercolonial, interstices, maltreatment, maladministration, malformation, malediction, malefactor, misconduct, monomaniac, monarchy, multicolor, multitude, non-essential, October, octogenarian, omnipresent, oviform, perhaps, plenipotentiary, post-mortem, post-meridian, re-assert, re-assure, reflect, reconstruct, rectilinear, rectitude, rectify, retrograde, semitone, semivowel, semicircle, subordinate, substance, subscribe, superannuated, transpire, transform, transitive, tripod, triennial, triumvirate, ultramarine, ultratropical, unicorn, uniform, unify, amphibious, atheist, apathy, agnostic, aphthong, anathema, anatomy, analogy, anticlimax, antipathy, apostate, apothecary, aphelion, autograph, autobiography, diagram, dia-critical, diagonal, hypercritical, hypophosphate, metaphysics, metacarpal, metaphor, paradox, parasite, paragraph, period, perimeter, polyglot, polynomial, polygamy, prototype, defensible, readable, lunacy, prelacy, brokerage, pupillage, demoniac, partial, amalgamate, mountaineer, financier, defendant, attendant, recited, reciting, boys, churches, infancy, accurately, gentlemanly, womanly, instructress, poetess, leader, location, graduation, nullify, demonize, systematize, brotherhood, childhood, heathenism, magnetism, skepticism, magnanimous, dangerous, Swedish, wealthy, spongy, sorrowful, hillock, sacredness.*

WORD-ANALYSIS

There is a solemn power in words because words express character.

F. W. ROBERTSON

Let the accent of words be watched, by all means, but let their meaning be watched more closely still, and fewer will do the work. A few words well chosen and well distinguished, will do work that a thousand cannot, when every one is acting, equivocally, in the function of another.

RUSKIN: *Sesame and Lilies*

Word-analysis is the separating of derivative words into their primitive parts, prefixes, and suffixes, giving the signification of each part and of the entire word.

An English **primitive word**, or root, is a word having its simplest English form, without prefix or suffix.

If you join the prefix **un** to the primitive word *able*, what word have you formed? *Ans.* **Unable**. What does it mean? *Ans.* *Not able*. What, then, does the prefix **un** mean? *Ans.* It means *not*. Analyze and define *unsafe*, *untold*, *unlovely*, *unripe*, and as many words having the prefix *un* as you can recall.

Join the suffix **less** to the primitive word *home*, and what word is formed? *Ans.* **Homeless**. What does it mean. *Ans.* It means *without a home*. What, then, does the suffix **less** mean? *Ans.* It means *without*, or *destitute of*. Analyze and define *lifeless*, *meaningless*, *soulless*, *moneyless*, and as many words having the suffix *less* as you can recollect.

What does the prefix **dis** mean? *Ans.* It means *not* or *away*. Analyze and define *displease*, *dissatisfy*, *distemper*,

Good words, properly used, form the basis of good understanding; they promote good feeling; they are cleanly—a kind of stainless linen for the soul's dress.—RALCY H. BELL: *The Worth of Words*

disease, disqualify, disrespect, disregard, disentangle, disloyal, dislike. Name and define other words having the prefix *dis*. What does the prefix *pre* mean? *Ans.* It means *before*. Analyze and define *preoccupy, pre-exist, predetermine, predispose, pre-eminent*, and other words with *pre* as a prefix. What does the prefix *ante* mean? Name and define all the words you can find which have *ante* as a prefix. Give the meaning of the prefixes *ad, be, bi, con, contra, e, ex, et, extra, in, equi, mal, mono, non, multi, per, peri, poly, post, pro, rect or recti, semi, hemi, sub or suf, tri, quad*, and give words illustrating each. What do the suffixes *en, fy, and ize* signify? *Ans.* They signify *to make*. Analyze and define *whiten, justify, beautify, immortalize, blacken, unify, and intensify*.

What do the suffixes *ion, ive, and ous, ish, y, ful, ness, ory, some, and ward* signify? Give words illustrating the meaning of each.

NOTE TO TEACHER.—Continue the exercises until the pupils are familiar with *root-words* as well as *prefixes* and *suffixes*.

WORD-MAKING

There is an endless, indefinable, tantalizing charm in words. They paint humanity, its thoughts, longings, aspirations, struggles, failures—paint them on a canvas of breath, in the colors of life.—SWINTON

The suffixes *ling, kin, let, ule, ock, and cle* signify *diminution*. Which suffix would you add to *plant* to form a diminutive? *Ans. Let.* Which suffix would you add to *globe* to form a diminutive? Define the derivative. Which suffix would you add to *duck, lamb, part, lord, man, and hill* to form diminutives?

The suffixes *ive* and *ous* mean *having the quality of or tending to*. They form adjectives. Which suffix would you

add to *success* to form an adjective? Which suffix would you add to *solicit*, *oppress*, *clamor*, *reflect*, *danger*, *desire*, *nerve*, *advantage*, *coerce*, *conduce*, and *operate* to form adjectives?

The suffixes *al*, *ac*, *ar*, *ary*, *ic*, *ine*, *ile*, and *ial* signify *pertaining to*. They form adjectives. Which suffix would you add to *consul*, *planet*, *syllable*, *part*, *elegy*, *infant*, *finance*, *imagine*, *academy*, *magnet*, *period*, *serpent*, *cube*, *botany*, *tyranny*, *adamant*, and *line* to form adjectives?

The suffixes *or*, *er*, and *ist* signify *the person who*. They form nouns. Which suffix would you add to *act*, *fatal*, *teach*, *talk*, *learn*, *instruct*, *method*, *profess*, *art*, *moral*, *humor*, *imitate*, *credit*, *dictate*, *inspect*, *novel*, and *conduct* to make nouns signifying *the person who*?

Using prefixes and suffixes make as many derivative words as possible from the following primitive words, and define each word: *act*, *do*, *see*, *appear*, *learn*, *life*, *lose*, *teach*, *fear*, *fix*, *love*, *sell*, *buy*, *borrow*, *suffer*, *form*, *reap*, *wash*, *slide*, *creep*, *fly*, *swim*, *white*, *blue*, *become*, *bless*, *forsake*, *grow*, *keep*, *think*, and *write*.

SYNONYMS

The study of synonyms has always been regarded as one of the most valuable of mental disciplines.—G. P. MARSH

Synonyms are words which have one general meaning in common, but differ in specific meaning.

Merry is a synonym of *jolly*: what suffix would you add to *merry* to make it a synonym of *jollity*?

Agile is a synonym of *nimble*: what suffix must be added to *nimble* to make it a synonym of *agility*?

We should be as careful of our words as our actions, and as far from speaking ill as doing ill.—CICERO

Pious is a synonym of *godly*: what suffix must be added to *godly* to make it a synonym of *piety*?

Servile is a synonym of *slavish*: what suffix would you add to *slavish* to make it a synonym of *servility*?

Timid is a synonym of *faint-hearted*: what suffix would you add to *faint-hearted* to make it a synonym of *timidity*? What suffix would you add to *lofty* to make it a synonym for *sublimity*? What words are synonyms of *civil*, *glory*, *damp*, *tranquil*, *silly*, *sterile*, *tacit*, *wary*, *oily*, *lively*, *moroseness*, *peevishness*, *adroitness*, *feebleness*, and *tepidness*?

Antonyms are words of opposite meaning.

Timid is the opposite of *bold*: what suffix would you add to *bold* to express the opposite of *timidity*? *Rare* is the opposite of *frequent*: what suffix would you add to *frequent* to express the opposite of *rareness*? *Old* is the opposite of *novel*: what suffix would you add to *old* to express the opposite of *novelty*? *Bond* is the opposite of *free*: what suffix would you add to *free* to express the opposite of *bondage*? What is the opposite of *love*, *black*, *puny*, *trifling*, *pious*, *expert*, *forlorn*, *sublime*, *faintly*, *ample*, *polite*, *erect*, *abrupt*, *hater*, *worker*, *acquittal*, and *verbosity*?

Teach, to instruct

Name and define all the words derived from the word *teach*. Give a synonym of *untaught*. *Ans. Ignorant*. Give two synonyms of *teacher*. *Ans. Educator, instructor*. Give a synonym of *teachable*. *Ans. Docile*. Form a sentence showing the correct use of *teachable* and *docile*. *Ans. The boy is teachable; his dog is docile*. Do not confound *teach*

I observe that all distinguished poetry is written in the oldest and simplest English words. There is a point, above coarseness and below refinement where propriety abides.—EMERSON

and learn. To *teach* is to *impart* instruction; to *learn* is to *receive* instruction. Form a sentence showing the correct use of *teach* and *learn*. *Ans.* He *learned* the lesson his teacher *taught* him.

A *scholar* is either a *pupil* or a *learned* man or woman. Form a sentence showing both meanings of *scholar*. *Ans.* There is a *pupil* in our school whose father is a distinguished *scholar*. What are the opposites of *scholar*, *scholarly*, and *scholarship*?

Home, *n.*, the place where one resides

Name and define all the words derived from the word *home*. Give a synonym of *homely*. *Ans.* *Plain*. What word is stronger than *homely*? *Ans.* *Ugly*. What words are the opposites of *homely*? Quote sentences about home.

Be it ever so humble, there is no place like home.

JOHN HOWARD PAYNE

He is happiest who finds peace in his home.—GOETHE

Such is the patriot's boast, where'er we roam,

His first, best country, ever is at home.

GOLDSMITH: *The Traveler*

Just, right or lawful

Name and define all the words derived from the word *just*. What is the opposite of *justly*? *Ans.* *Unjustly*. Give a synonym of *injustice*. Make a distinction between *justice* and *justness*.

Justness is properly applied to things, and *justice* to persons; but the distinction is not always observed.—WEBSTER

When you doubt between words, use the plainest, the commonest, the most idiomatic. Eschew fine words as you would rouge; love simple ones as you would native roses on your cheek.—HARE

Hope, n., confidence in a future event

Name and define all the words derived from the word *hope*. Give two synonyms of *hopeful*. Which is the stronger word, *hopeful* or *confident*? *Ans. Confident*. The two elements of *hope* are *desire* and *expectation*. We cannot hope for the things we do not desire. Give a synonym of *hopelessness*. *Ans. Despair*. Form a sentence containing *hopeless*, *despair*, and *confident*. *Ans.* If our cause is just, though our situation may be nearly *hopeless*, yet we should not *despair*; and though we may not be *confident* of success, we should continue to be courageous. Give quotations containing the word *hope*.

And now abideth faith, hope, charity, these three; but the greatest of these is charity.—BIBLE

Hope springs eternal in the human breast;

Man never *is*, but always *to be* blest.—POPE: *Essay on Man*

In the same way study the words *friend*, *fruit*, *king*, *hard*, *taste*, *new*, *honor*, *express*, *manage*, *power*, *donor*, *advent*, *bold*, *ballad*, *damage*, *margin*, *rustic*, *direct*, *bestow*, *lament*, *convert*, *pilot*, *furnish*, and *pardon*.

SYNONYMS DISCRIMINATED

Empty.—A thing is *empty* when there is nothing in it.

Vacant.—A seat is *vacant* when the usual occupant is absent.

Apology.—We make an *apology* for unbecoming conduct.

Excuse.—We offer an *excuse* for a neglect of duty.

Discover.—Newton *discovered* the law of gravitation.

Invent.—Eli Whitney *invented* the cotton gin.

Behavior.—*Behavior* has reference to particular actions.

Conduct.—*Conduct* refers to the general course of life.

Delicious.—The fragrance of flowers is *delicious*.

Delightful.—The scenery of the Alleghenies is *delightful*.

Allure.—The prospect of good *allures* us.

Entice.—False promises *entice* into evil.

Decoy.—False appearances *decoy* us into danger.

Announce.—We *announce* the arrival of a messenger.

Proclaim.—We *proclaim* the news of a victory.

Defend.—The guns *defend* the fortress.

Protect.—The walls *protect* it.

Praise.—We *praise* what our judgment approves.

Applaud.—We *applaud* what pleases our fancy.

Firmness.—*Firmness* belongs to the will.

Constancy.—*Constancy* belongs to the affections and principles.

Form sentences showing the correct use of the foregoing synonyms.

Genius—talent

Genius creates ideas; *talent* uses the material supplied by others. *Genius* depends largely upon the imagination, and reaches its ends by a kind of intuitive power. *Talent* depends more upon mental training and the perfect command of all the faculties.

A well-educated gentleman may not know many languages,—may not be able to speak any but his own,—may have read very few books. But whatever language he knows, he knows it precisely; whatever word he pronounces he pronounces rightly; above all, he is learned in the *peerage* of words; knows the words of true descent and ancient blood. . . . But an uneducated person may know by memory any number of languages, and talk them all, and yet truly not know a word of any—not a word even of his own. An ordinarily clever and sensible seaman will be able to make his way ashore at most ports; yet he has only to speak a sentence of any language to be known for an illiterate person.—RUSKIN: *Sesame and Lilies*

Sufficient—enough

Sufficient means what one actually needs; *enough*, what one desires. The miser may have *sufficient*, but he never has *enough*. The learned man may have *sufficient* education, but he never has *enough*.

Hasten—hurry

Both these words imply a quick movement, but *hurry* always adds the idea of excitement or confusion, while *hasten* conveys the notion of rapid movement only.

Pride—vanity

The *proud* man esteems himself; the *vain* man desires the esteem of others. A man may be too *proud* to be *vain*.

Abundance—plenty

Abundance is more than is needed; *plenty* means a sufficient supply. One may have *plenty* and yet not have an *abundance*.

Truth—veracity

Truth belongs to propositions; *veracity* to persons. We should speak of the *truth* of history and the *veracity* of the historian.

Worth—value

The *worth* of anything depends upon its real merit; its *value*, upon what it would bring. *Worth* is permanent; *value* is changeable.

A man's power to connect his thought to its proper symbol, and so to utter it, depends on the simplicity of his character, that is, upon his love of truth, and his desire to communicate it without loss.

EMERSON: *Nature*

Character—reputation

Character is what we are; *reputation* is what others think we are. *Character* is the substance; *reputation*, the shadow.

Timidity, shyness, bashfulness, diffidence

Timidity implies a liability to any kind of fear, physical or moral. *Shyness* arises from thinking too much about oneself, and *diffidence* from underrating one's own powers combined with a dread of censure. *Shyness* and *bashfulness* often imply awkwardness.

Patience, fortitude, resignation

Patience implies an uncomplaining endurance of continuous trials or suffering. *Fortitude* enables one to endure some great calamity or affliction with serenity. *Resignation* implies patient acquiescence in that which seems inevitable, submission to a higher power, and is always passive in its nature.

Authentic—genuine

A book that relates matters of fact as they really occurred is called *authentic*. A *genuine* book is one that was written by the person whose name appears on the title-page as its author. A *genuine* man or woman is sincere, frank, free from any hypocrisy or pretense.

Civil, polite, well-bred, courteous, polished

Civility is less than *politeness*. Every one who has any self-respect is, at least, *civil*. *Courtesy* is more formal and less kindly than *politeness*. A *polished* person is outwardly very *polite*, but may not possess genuine kindness of feeling. *Well-bred* implies a general good behavior.

Beautiful, handsome, pretty, lovely, fine

Beautiful really includes the other terms of admiration here mentioned, and is stronger than any of them except *lovely*. *Handsome* implies *beauty* in a large way. A woman slight in figure or an infant may be *pretty*, but not *handsome*. *Handsome* behavior is always fair and honorable, but a heroic action would never be called *handsome*. *Lovely* implies a certain softness and delicacy and cannot be applied to man. A woman may be *beautiful*, *handsome*, *lovely*, *fine*. A man cannot be *beautiful* or *lovely*, but he may be *handsome* and *fine*.

Idle, lazy, indolent, slothful

Lazy is the opposite of *alert*. *Slothful* and *indolent* are the opposite of *active* and imply a general slowness and sluggishness. An *idle* story is a worthless story. A person who is willingly and habitually *idle* is *lazy*, *indolent*, *slothful*.

Joyful, glad, pleased, delighted

Glad is the lowest and *joyful* and *delighted* the highest of these emotions. It requires some external event to cause one to be *joyful* or *delighted*, and these emotions are necessarily transient.

Frank, open, candid, ingenuous

A timid person may be *open* in his disposition, but one who is *frank* is bold and fearless. *Frankness* should not be used for bluntness which implies an undesirable freedom of speech. A *candid* person is fair in mind, always ready to acknowledge a fault or error. *Ingenuousness* is an inborn moral quality and includes both *openness* and *candor*.

Rash—foolhardy

To be *foolhardy* is to have courage without sense or judgment. *Rashness* is applied to a risk taken without due consideration. A *rash* person acts precipitately; a foolhardy person is reckless in the extreme.

Cruel, barbarous, inhuman, savage

A *cruel* person is one who takes pleasure in the pain or suffering of another. *Barbarous* and *savage* are similar in meaning, but *savage* implies greater violence. One who is inhuman is brutal and incapable of any feeling of compassion.

Amusement, diversion, entertainment, recreation

A useful pursuit if it rests and pleases the mind may be an *amusement*, but nothing can be called an *entertainment* which is not pursued for that alone. Gardening may *amuse* but it does not entertain. *Recreation* implies rest and refreshment after some serious employment. *Diversion* turns or draws the mind away from subjects that fatigue and depress.

Abstinence is refraining from indulgence or gratification of appetites. *Temperance* is self-control or habitual moderation. Referring to strong drink, *abstinence* and *temperance* are convertible terms.

Gayety is a lively expression of animal spirits; *mirth* or *merriment* is excessive or noisy *gayety*, but *cheerfulness* is a habit of the mind.

Every man who cheats in trade, who lies in politics, who is false in religion, every man who slanders his neighbor at the tea-table for amusement, or his opponent in the newspaper for advancement or for money is helping to pull down the republic our fathers builded.

GAIL HAMILTON

We *discover* that which existed before, but we *invent* **that** which did not exist before.

Hypocrites pretend to be what they are not, but *dissemblers* conceal what they are.

A *mistake* may be overlooked or rectified, a *blunder* is blamable or laughable, but an *error* should be corrected.

We speak of a *heinous* sin, an *atrocious* crime, and a *flagrant* injustice; also of *horrible* acts or sights or stories, *dreadful* hours or days or nights, *frightful* dreams or noises, a *terrible* accident or cyclone or roar, a *fearful* struggle or contest or wave, a *shocking* exhibition of wickedness or cruelty, an *awful* solitude.

We *surmount* obstacles, *remove* obstructions and *overcome* difficulties.

We speak of a *clever* trick or speech, of a *mercantile* house or business, of a *commercial* town, people, or education, of a *joyous* or *solemn* feast, of an *ingenious* mechanic, a *skillful* surgeon, an *accurate* statement or account, a *critical* situation, a *serious* objection, the *utility* of an invention, the *usefulness* of the thing invented, a *permanent* position, of *durable* material but of *lasting* remembrance.

We sometimes have *enormous* crops and usually “*enormous*” taxes. We have *delicious* fruit, *delightful* weather and music and companions, *excellent* schools, *inspiring* teachers, *lovely* and *gracious* women, and *capable* and *virile* men.

Discriminate between *tame* and *gentle*, *courage* and *fortitude*, *custom* and *habit*, *ability* and *capacity*, *modest* and *bashful*, *faith* and *belief*, *to bury* and *to inter*, *infirm* and *weak*, *pleasure* and *happiness*, *hopeless* and *desperate*, *womanly* and *womanish*, *news* and *tidings*, *live* and *dwell*, *inability* and *disability*, *right* and *privilege*, *occasion* and *opportunity*.

HOMONYMS ¹

They went and told the sexton
And the sexton tolled the bell.

THOMAS HOOD: *Faithless Sally Brown*

Homonyms are words which have the same sound, but are different in meaning.

Exercises

1 {	Cite to summon, to quote Site a situation Sight the sense of seeing	5 {	Nose a part of the face Knows does know
2 {	Bye good bye By near Buy to purchase	6 {	Fane a temple Fain gladly Feign to pretend
3 {	Rite a ceremony Write to form letters Wright a workman Right correct, not wrong	7 {	Vane a weathercock Vain proud, useless Vein a bloodvessel
4 {	Oar for rowing Ore metal O'er over	8 {	Raze to pull down Raise to lift up Rays beams of light

Copy these sentences, filling the blank with the proper words from the foregoing homonyms, marked with same figure.

The devil (1)s Scripture for his purpose.—SHAKESPEARE

Some boats are propelled by (4)s.

A stone marks the (1) of the place.—IRVING

They found a rich vein of (4).

It sank from (1) before it set.—WHITTIER

¹ It is certainly an excellent practice for pupils to give quotations from our best authors to illustrate the proper use of *synonyms* and *homonyms*, as, by so doing, they acquire the most elegant and forceful use of words, and, at the same time, cultivate a taste for the best literature.

- One sweetly solemn thought
Comes to me (4) and (4).—PHEBE CARY
- I have led thee in (3) paths.—BIBLE
- (2) the truth, sell it not.—BIBLE
- Then came wandering (2)
A shadow, like an angel with bright hair.—SHAKESPEARE
- Bind them upon thy fingers, (3) them upon the table of thine heart.
BIBLE
- How hard sometimes to say good (2)!
- The (3) performed the sacred (3).
- Wisdom is humble that he (5) no more.—COWPER
- (6) would I woo her, yet I dare not.—SHAKESPEARE
- I pray thee (6) thyself to be a mcurner.—BIBLE
- Nothing is more unaccountable than the spell that often lurks in a
spoken word.—HAWTHORNE
- We are not offended with a dog for a better (5) than his master.
COLLIER
- A sacred (6) in Egypt's fruitful land.—TICKELL
- Every man walketh in a (7) show.—BIBLE
- Soon as the prince appears, they (8) a cry.—DRYDEN
- Diademed with (8) divine.—POPE
- Bozarris fell, bleeding at every (7).—HALLECK
- Does not the (7) indicate the direction of the wind?
Cities (8)d and warriors slain.—POPE

THE RIGHT USE OF WORDS

Re-write, retaining the proper words:

1. (Their, there) graves are green, they may be (seen, scene),
The little (made, maid) replied.—WORDSWORTH
2. (Feint, faint) (hart, heart) ne'er (one won) (fair, fare) lady.
PROVERB
3. I have a (buoy, boy) of five years old;
His face is (fare, fair) and fresh to (sea, see).—WORDSWORTH

4. The crooked shall (be, bee) (maid, made) (strait, straight), and the (ruff, rough) (weighs, ways) shall be (made, maid) smooth.—BIBLE

5. To me the meanest (flour, flower) that blows can give Thoughts that (dew, do) often (lye, lie) (two, too, to) deep for (tiers, tears).—WORDSWORTH

6. Love the (see, sea)? I dote upon it from the (beach, beech).

DOUGLAS JERROLD

7. Millions for defense (butt, but) (knot, not) (won, one) (sent, cent, scent) for tribute.—PINCKNEY

8. The world is (two, too, to) much with us; late and soon,
Getting and spending we lay (waist, waste) (hour, our) powers.

WORDSWORTH

9. Come (deer, dear) old comrade, you and I

Will (steel, steal) an (our, hour) from days gone (buy, by).—HOLMES

10. Noble by (berth, birth), yet noble by (great, grate) deeds.

LONGFELLOW

BUILDING AND DEFINING WORDS

Using prefixes and suffixes and the dictionary, make as many words as you can from the following Latin root-words, defining each word you make:

ama're, to love

ami'cus, a friend

ag'ere, to do, to drive

a'ger, a field

agric'ola a farmer

an'imus, mind, passion

an'nus, a year

a'qua, water

ars, art, skill

audi're, to hear

be'ne, well

bo'nus, good

ca'put, the head

ca'vus, hollow

cen'tum, a hundred

ci'vis, a citizen

cor, the heart

cor'pus, the body

cu'ra, care

de'cem, ten

dig'nus, worthy

do'cere, to teach

du'o, two

edu'cere, to lead out

Die when I may, I want it said of me, by those who knew me best that I always plucked a thistle and planted a flower when I thought a flower would grow.—ABRAHAM LINCOLN

es'se, *to be*
 fa'cere, *to make, to do*
 fe'lix, *happy*
 fi'nis, *an end or limit*
 firm'us, *strong, stable*
 flos, *a flower*
 fra'ter, *a brother*
 ho'mo, *a man*
 la'pis, *a stone*
 lex, *a law, a rule*
 lit'era, *a letter*
 lux, *light*
 ma'nus, *the hand*
 mi'les, *a soldier*

mons, *a mountain*
 mos, *manner, custom*
 mul'tus, *many*
 mu'tare, *to change*
 no'men, *a name*
 nor'ma, *a rule*
 ri'vus, *a river*
 sa'lus, *health*
 scrib'ere, *to write*
 se'qui, *to follow*
 ter'ra, *the earth*
 tene're, *to hold*
 vi'a, *a way*
 vide're, *to see*

Using prefixes and suffixes and the dictionary make as many words as you can from the following Greek root-words, defining each word you make:

a'er, *the air*
 ag'ein, *to lead*
 ak'ros, *high*
 an'thos, *a flower*
 anthro'pos, *a man*
 ar gos, *idle*
 aris'tos, *best*
 arith'mos, *number*
 ark'tos, *a bear*
 as'tron, *a star*
 ath'los, *a contest*
 au'tos, *oneself*
 ba'ros, *weight*
 bib'lion, *a book*
 bi'os, *life*
 bo'tane, *botany*
 bron'chos, *the throat*
 cha'ris, *grace*
 chlo'ros, *green*
 chor'de, *a string*

chris'tos, *annointed*
 chron'os, *time*
 de'mos, *the people*
 der'ma, *the skin*
 dog'ma, *an opinion*
 ep'os, *a word*
 er'gon, *a work*
 eth'nos, *a nation*
 eu, *good, well*
 gam'os, *marriage*
 ge, *the earth*
 gram'ma, *a letter*
 graph'ein, *to write*
 he'lios, *the sun*
 he'ros, *a hero*
 hod'os, *a way*
 hu'dor, *water*
 id'ea, *a form or pattern*
 ka'los, *beautiful*
 kar'dia, *the heart*

kli'max, *a ladder*
krat'os, *rule, government*
lith'os, *a stone*
log'os, *speech, science*
met'ron, *a measure*
mik'ros, *small*
or'thos, *right, straight*
pan, *whole, all*
phil'os, *a lover*

pho'ne, *a sound*
phos, *light*
pneu'ma, *breath, spirit*
pol'is, *a city*
soph'ia, *wisdom*
stig'ma, *a mark*
ther'me, *heat*
zo'on, *an animal*

Write what the dictionary tells about each of the following very interesting words:

atlas	mentor	Quixotic	dimity
bacchanal	morphia	Thespian	holland
carnival	negus	Utopian	Madeira
dunce	phaeton	arras	meander
epicure	tantalize	bayonet	pistol
fuchsia	volcano	calico	topaz
guillotine	Baconian	canary	worsted
hygiene	Elizabethan	canter	Atlantic
lynch	Esculapian	cashmere	isthmus
macadamize	Newtonian	currant	capricious
cereal	procrastination	damask	metropolis

Write or quote sentences containing the following homonyms: *gate* and *gait*, *ate* and *eight*, *made* and *maid*, *able* and *Abel*, *daze* and *days*, *mane*, *main*, and *Maine*, *male* and *mail*, *bale* and *bail*, *grate* and *great*, *pane* and *pain*, *tale* and *tail*, *strait* and *straight*, *rain*, *rein* and *reign*, *wave* and *waive*, *way* and *weigh*, *lade* and *laid*, *wait* and *weight*, *brake* and *break*, *wade* and *weighed*, *hie* and *high*, *idle*, *idol*, and *idyl*, *liar* and *lyre*, *night* and *knight*, *quire* and *choir*, *mite* and *might*, *pries* and *prize*, *lie* and *lye*, *hide* and *hied*, *size* and *sighs*, *side* and *sighed*, *indite* and *indict*, *bored* and *board*, *fore* and *four*, *groan* and *grown*, *hoard* and *horde*, *loan* and *lone*, *no* and *know*,

oh and *owe*, *moat* and *mote*, *blew* and *blue*, *hue* and *hew*, *knew*, *new* and *gnu*, *tun* and *ton*, *sun* and *son*, *sum* and *some*, *none* and *nun*, *plum* and *plumb*, *ruff* and *rough*, *one* and *won*, *aisle*, *isle*, and *I'll*, *be* and *bee*, *beech* and *beach*, *cede* and *seed*, *hear* and *here*, *see* and *sea*, *seem* and *seam*, *week* and *weak*, *the* and *thee*, *peace* and *piece*.

SUGGESTION.—Much time should be given to the study of *homonyms*, as well as to the study of *synonyms*. Other words may be added if they are needed.

Review Questions.—Define etymology, and tell what is said about Anglo-Saxon. Tell about prefixes and suffixes. Repeat the quotation containing “darkeneth counsel.” What does the expression mean? What does Mathews say about “unity of speech”? Repeat the quotation beginning “Thy word.” What is Word-analysis? What does Bell say about “Good words”? What do Robertson and Ruskin say? Have you read Ruskin’s *Sesame and Lilies*? Quote Swinton’s fine thought beautifully expressed. Do you feel the charm of choice words? What does Cicero say about our “words” and our “actions”? Define synonyms and homonyms. Quote what Hare says about using “plain words.” What does Emerson say about “distinguished poetry”? Have you read any of Emerson’s essays? Read carefully what Ruskin says about “A well-educated gentleman” in contrast with “an uneducated person.” Study carefully what Emerson says beginning “A man’s power.”

PART FOURTH

THE HYPHEN

Look at pretty *ten-year-old, rosy-cheeked, golden-haired* Mary, gazing with all the brightness of her eyes, at that large *dew-drop*.—PROF. WILSON

Between the snow-white cutter and the flat-topped, honey-colored rocks on the beach the green water was troubled with shrimp-pink prisoners-of-war bathing.—KIPLING

I.—The **Hyphen** is used in dictionaries, spelling-books, and primary reading-books, to separate syllables; as, *at-tend, o-bey*.

II.—The hyphen is placed at the end of a line to show that the rest of the word is placed at the beginning of the next line; as,

“ How are the mighty fall-
en in the midst of the battle! ”

III.—The hyphen is also used to join the parts of compound words; as, *laughter-loving, two-handed, bird's-eye, far-reaching*.

Many compound words are written without the hyphen. If the parts coalesce smoothly so as to make one word, if there is one chief accent, if the parts are not too long, if there is no liability of obscuring the pronunciation or the meaning, and if the compound is not too new or uncommon to be readily understood, they are consolidated and written without the hyphen.

The hyphen is used in compound words,¹ as follows:

1. When the compound word is new or uncommon; as, *hill-and-dale*, *Cat-and-Mouse Act*, *camp-fire girl*, *Congress-woman*.

2. When the parts are long, or where there are more than two; as, *flying-machine*, *scarcely-heard-of*, *hop-skip-and-jump*, *go-as-you-please*, *catch-as-you-can*, *whatever-his-name-is*.

NOTE.—Some long words in very common use are written without the hyphen; as, *highwaymen*, *nevertheless*, *forthcoming*, *everlasting*, *notwithstanding*.

3. When each word retains its own accent; as, *life-destroying*, *all-knowing*, *soul-stirring*, *sweet-scented*, *incense-breathing*.

4. When the parts do not fully coalesce; as, *to-day*, *to-night*, *to-morrow*; also written without the hyphen.

5. When the meaning or pronunciation would be obscured by its omission; as, *re-creation*, *be-all*, *co-worker*, *co-operate*, *zo-ology*, *pre-exist*, *re-collect*, *re-formation*, *co-tangent*, *non-essential*.

NOTE.—The hyphen is also used when prefixes or similar parts stand before a capital letter; as, *pre-Adamite*, *anti-Benton*, *Anglo-Saxon*, *Greco-Roman*.

6. When the compounds end in *tree*, *book*, *boat*, *drop*, *light*, *room*, *side*, or *yard*, if the first part of the word consists of more than one syllable; as, *cherry-tree*, *writing-book*, *canal-boat*,

¹ Words should not be compounded where separate simple words will convey the meaning just as well. There seems to be no good reason for compounding such expressions as *common sense*, *ill health*, *good by*, *good morning*, *ever to be remembered* (event), *by and by*, *mountain top*, *sister city*, *fellow student*, etc.; but many good writers compound them, using the hyphen. *Steamboat*, *raindrop*, *teardrop*, *railroad*, *byword*, *roughkew*, *heartache*, *anything*, *anybody*, *slaveholder*, *nowadays*, *forever*, *groundwork*, *network*, *framework*, *needlework*, *childlike*, *womanlike*, *lifelike* are usually written as one word; but *business-like*, *Beduin-like*, *miniature-like* are written with the hyphen. Some single words were once two words. *Holiday* was *holy day*; *helpmate*, *help meet*

water-drop, candle-light, dwelling-house, dining-room, river-side, lumber-yard.

7. When a present or perfect participle is compounded with a noun, adjective, or adverb; as, *printing-office, good-looking, gathering-together, soul-killing, well-dealing, rose-colored, plague-stricken, wedge-shaped, well-brushed, London-made, geranium-scented.*

8. When a noun in the possessive case¹ is united with another noun, and the compound has a peculiar meaning, the hyphen is used; as, *bird's-eye, crow's-nest, jew's-harp, lady's-slipper, bear's-foot.*

9. In notices of marriages, the names of the persons are joined by a hyphen; as, *Smith-Brown.*

10. Numerals from *twenty* to *one hundred* have their parts united by the hyphen;² as, *twenty-one, eighty-seven, twenty-fifth, forty-second.*

NOTE.—Fractions are also expressed by using the hyphen; as, *1-2 = one-half, 5-8 = five-eighths.* We also write *18-lb. cannon-ball, 8-inch board.*

11. Where the words *fold, score, penny, and pence* are united with numerals of more than one syllable, the parts are united by a hyphen or written as two words; as, *sixty-fold, hundred-fold, twenty-score, fifteen-penny, fourteen pence. Two-fold, tenpence, tenpenny, halfpenny, twopenny, fourpenny, fourscore, tenfold* are usually written without the hyphen.

¹ We also write, *The Bishop-of-Dublin's house, the Children-of-Israel's wanderings, Rupert's-drops, lamb's-wool.* Many like words have become consolidated; as *ratsbane, beeswax, townspeople.* When a foreign phrase becomes Anglicized, the hyphen is used; as *demi-tasse, billet-doux, tete-a-tete.* If the words remain separately significant, the hyphen is not used; as, *nuxvomica, habeas corpus.*

² Some write *two-thirds, three-fourths*; others, *two thirds, three fourths, one half, five eighths.* In words denoting directions, *north-northeast, west-southwest, etc.,* are written with the hyphen; but *southwest, southeast, northwest, northeast* should be written without the hyphen.

12. Numerals are compounded with words of various meaning, and the hyphen is generally used to separate the parts; as, *one-eyed*, *two-handed*, *three-legged*, *four-footed*, *one-horse chaise*, *twenty-foot pole*, *ten-mile run*, *forty-horse power*, *first-rate*, *second-hand*, *fifth-rate*.

13. When a noun, and an adjective expressing color are united, the hyphen is used; as, *emerald-green*, *lemon-yellow*, *iron-gray*, *silver-gray*, *olive-brown*, *pale-yellow*.

14. Compound personal epithets are written with the hyphen; as, *broad-shouldered*, *long-legged*, *blue-eyed*, *light-haired*, *sharp-nosed*, *clear-eyed*, *easy-going*, *old-fashioned*. And compounds of adverbs like *above*, *well*, *ill*, *so*, etc., with a participle or participial-adjective are usually written with the hyphen when they precede the noun they qualify; as, *above-mentioned*, *well-known*, *ill-behaved*, *so-called*, *ill-chosen*, *well-balanced*, *well-meaning*, *well-penned*, *badly-managed*, *well-officered*, *well-to-do*, *highly-gifted*.

15. Compound words beginning with *all* or *self* are usually written with the hyphen; as, *all-wise*, *all-knowing*, *all-seeing*, *self-esteem*, *self-reliance*, *self-examination*. But *all-mighty* is contracted to *almighty*, and *selfhood*, *selfsame*, and *selfish*, with their derivatives are written without the hyphen.¹

Explain the use of the hyphen in the following words, taken from the writings of good authors: *long-sought*, *kind-hearted*, *self-assurance*, *tender-heartedness*, *sun-baked*, *mid-winter*, *bright-eyed*, *billow-shaped*, *able-bodied*, *deep-toned*, *thirty-fold*, *prose-writers*, *right-hearted*, *second-hand*, *window-curtains*, *tooth-ache*, *straight-forward*, *sunset-scene*, *thunder-cloud*, *thorough-going*, *ever-wandering*, *soul-animating*, *self-willed*, *horror-stricken*, *black-haired*, *barley-fields*, *dinner-table*, *non-socialist*, *well-ordered*, *text-*

¹ Compounds [ending with *man* or *woman* are written as one word; as, *market-woman*, *Englishwoman*, *needlewoman*, *Frenchman*, *workman*. Compounds [made from prefixes like *non*, *sub*, *intra*, *extra*, *thermo*, *pseudo*, *semi*, *hemi*, *demi*, etc., are often written without the hyphen, although usage is unsettled. ...

books, out-and-out, long-established, 80-ton, 4-inch, sister-in-law, berry-bushes, calm-faced, three-tined, re-varnished, clear-toned, twelve-mile, water-maple, re-worded, to-day, self-devotion, one-sided, business-like, best-natured, Lotos-eaters, Tower-hill, sliding-scale, never-flagging.

DISCRIMINATION IN COMPOUND WORDS, SHOWING THE USES OF THE HYPHEN

"A *walking stick* would be a stick that walks; but a *walking-stick* is a stick to walk with." A *hot house* is not necessarily a *hot-house*. A *singing school* is not the same as a *singing-school*; neither are *boy hunters* the same as *boy-hunters*. A *light armed soldier* is a light soldier with arms; a *light-armed soldier* is a soldier with light arms. A *man eating alligator* is not the same as a *man-eating alligator*. *Many-colored birds* have many colors each; but *many colored birds* may all be of the same color. A *lady's slipper* is not the same as a *lady's-slipper*; one is a shoe, the other, a plant. A *dog's ear* is the ear of a dog; a *dog's-ear* is the corner of a book-leaf turned down. *Forty-five cent pieces* = 45 cents; *forty five-cent pieces* = \$2.00. New York-street means the new part of York street, but New-York Street means the street named after New York; we write Covent-Garden Market, but Covent-Garden-Market salesman; waste paper, but waste-paper basket; high school, but high-school pupil.

1. Self-reverence, self-knowledge, self-control. These three alone lead life to sovereign power.—TENNYSON: *Enone*

2. All true work is sacred; in all true work, were it but true hand-labor, there is something of divineness.—CARLYLE

3. Nothing is to be denied to well-directed labor; nothing is ever to be attained without it.—SIR JOSHUA REYNOLDS

4. There never was a busier girl than I, and what I did was mostly useful. I knew all the carpenter's tools and handled them: made carts and sleds, cross-guns and whip-handles; indeed, all the toys that were used at Forest Home we children manufactured.

FRANCES E. WILLARD

In the coin of speech use only coin of gold and silver. . . . Be profound with clear terms, and not with obscure terms.—JOUBERT

THE APOSTROPHE ¹

By means of the apostrophe we know that *love* in *mother's love* is a noun, and *i's* isn't a verb.

The Apostrophe has three uses:

1. To show the omission of one or more letters in a word; as, *don't* for *do not*, *o'er* for *over*, *I'm* for *I am*.
2. The apostrophe is used with *s* to form the plural of letters, figures, and signs; as, the *b's*, the *4's*, the *+*'s. Cross your *t's* and dot your *i's*. Mind your *p's* and *q's*.
3. The apostrophe is used in forming the possessive case of nouns; as, *lady's*, *ladies'*, *Jones & Co.'s* store.

Quotations showing the uses of the apostrophe:

1. 'Tis in my memory lock'd,
And you yourself shall keep the key of it.—SHAKESPEARE
2. On Fortune's cap we're not the very button.—SHAKESPEARE
3. He hath kept the whiteness of his soul, and thus men o'er him wept.
BYRON
4. There's a divinity that shapes our ends,
Rough-hew them how we will.—SHAKESPEARE
5. An honest man's the noblest work of God.—POPE
6. 'Tis heaven alone that is given away,
'Tis only God may be had for the asking,
No price is set on the lavish summer;
June may be had by the poorest comer.
LOWELL: *The Vision of Sir Launfal*

¹ The ancient form of the possessive was *es* or *is*; as, "The knightes tale"—*Chaucer*; "My Fadris house"—*Wiclif*. The apostrophe, which word literally means a *turning away*, marks the *turning away* or removal of the *e* or *i*.—BUTLER

7. Parson Wilbur sez *he* never heerd in his life
 Thet th' Apostles rigged out in their swaller-tail coats,
 An' marched round in front of a drum an' a fife,
 To git some on 'em office, an' some on 'em votes;
 But John P
 Robinson he
 Sez they didn't know everythin' down in Judee.

LOWELL: *The Biglow Papers*

8. The year's at the spring
 And day's at the morn;
 Morning's at seven;
 The hillside's dew-pearled;
 The lark's on the wing;
 The snail's on the thorn:
 God's in his heaven—
 All's right with the world!

BROWNING: *Pippa Passes*

THE POSSESSIVE CASE

1. All nouns in the singular number, and all nouns in the plural ending with any other letter than *s*, form the possessive case by the addition of the apostrophe and the letter *s*; as, *child's*, *children's*, *James's*, *Charles's*, *witness's*, *Hastings's* trial. When the singular noun ends in *s*, *sh*, *ch* soft, *ce*, *se*, or *x*, the addition of the apostrophe and *s* makes another syllable; as, *Charles's*, *witness's*, *McIntosh's*, *wretch's*, *justice's*, *muse's*, *ox's*.

¹ EXCEPTION.—Sometimes in poetry the *s* is omitted for the sake of the meter, and a few phrases, like for Jesus' sake, for righteousness' sake,

¹ If the nominative form ends with an *s*-sound or *z*-sound, the *s* of the possessive case is sometimes omitted, especially if the next word begins with the sound of *s* or *z*; as, *Cassius'* sight, *Octavius'* return, *Xerxes'* army. If the addition of *s* does not produce a decidedly disagreeable sound, the regular form should be used, as, *Charles's* book, King *James's* translation, the *witness's* oath, *Burns's* Poems. It is frequently better to use the objective with the preposition *of*; as the Death of Socrates instead of *Socrates's* death. The possessive plural of words where the singular and plural are alike is sometimes written by placing the apostrophe after the *s* to distinguish the singular and plural; as, *sheep's* *sheeps'*; *deer's*, *deers'*.

for conscience' sake, for goodness' sake, have become established idioms of the language.

2. All *plural* nouns ending in *s* form the possessive by adding the apostrophe after the *s*; as, *boys'*, *horses'*, *foxes'*, *ladies'*.

NOTE.—Personal pronouns in the possessive case are always written without the apostrophe; as, *hers*, *ours*, *yours*, *theirs*, *its*, *his*. The pronominal adjectives *other*, *another*, *either*, and *one* form the possessive the same as nouns.

3. Where nouns in apposition are used, if the two terms are used as one name, the sign is annexed to the last; as, John the *Baptist's* head, the Emperor *Napoleon's* grave. If there is a principal term with a short explanatory part, the sign may be annexed to either part, but not to both; as, at Robinson's, the bookseller, or at Robinson the bookseller's. If the explanatory part is long or consists of two or more nouns, the sign must be annexed to the first, or the preposition *of* should be used; as Mr. Jackson's Report, the Chairman of the Committee, or the Report of Mr. Jackson, the Chairman of the Committee. It is better to use *of* in such expressions.

4. Where two or more nouns in the possessive case are connected by *and*, and have reference to the same noun, the sign is annexed to the last one only; as, Men, women, and children's shoes for sale here; The Merchants and Farmers' Bank. But if a disjunctive connective is used, the sign must be annexed to each noun; as, This is Mary's or Susan's book. They relieved neither the boy's nor the girl's distress.

5. In terms having separate possession, the sign is annexed to each term; as, Johnson's and Brown's bookstores.

6. In some expressions, having a peculiar meaning, the sign is annexed to nouns in the objective case following the preposition *of*; as, A friend of General Washington's; A picture of Dr. Franklin's.

7. *Anybody else's*, *somebody else's*, and *nobody else's*, should be *anybody's else*, *somebody's else*, etc.

Write the possessive singular and plural of the following nouns and pronouns: *horse, teacher, girl, child, mouse, deer, ox, lady, church, prince, princess, mice, school-house, I, eye, he, who, which, father-in-law, witness, countess, wife, hour, day, merchant*. Write the possessive singular of *Felix, Nero, evening, Mr. Brooks, James, Henry, Moses, Jones & Co., Sir Isaac Newton, President Adams, century, Caesar, Cassius, Octavius, Ophelia, Anglo-Saxon, Cato, one, other, another, she, R. G. White, to-day, Jordan*.

1. Treason and murder ever kept together

As two yoke-devils sworn to either's purpose.—SHAKESPEARE

2. A man who has nothing to do is the devil's playfellow.

J. G. HOLLAND

3. A little philosophy inclineth a man's mind to atheism, but depth in philosophy bringeth men's minds about to religion.—BACON

4. Happiness is a perfume that cannot be shed over another without a few drops falling on one's self.—BYRON

5. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces.

SHAKESPEARE: *Merchant of Venice*

FORMATION OF THE PLURAL

1. The regular mode of forming the plural of nouns is by adding *s* to the singular; as, *book, books; boy, boys; aye, ayes; eye, eyes; Miami, Miamis; Mary, Marys; Cicero, Ciceros; oh, ohs*. If the singular ends in *s*, *sh*, *ch* soft, or *x*,

letters whose sounds will not unite with *s*, *es* is added; as, *miss*, *misses*; *blush*, *blushes*; *church*, *churches*; *box*, *boxes*.

2. Nouns ending in *o* immediately preceded by a vowel add *s* only; as, *folio*, *folios*; *cameo*, *cameos*. Nouns ending in *o* preceded by a consonant generally add *es*; as, *veto*, *veto**es*; *hero*, *heroes*; *Nero*, *Neroes*; *echo*, *echoes*.

NOTE.—The plural of *two* is written *twos*. Most persons write *juntos*, *cantos*, *octavos*, *duodecimos*, *solos*, *halos*, *tyros*, *pianos*, *previsos*, *armadillos*, *lassos*, *mementos*, *quartos*, *grottos*, *zeros*. It would be better to have uniformity in spelling such words, and there seems to be a tendency in that direction.

3. Nouns ending in *y* preceded by a consonant form the plural by changing *y* into *i* and adding *es*; as, *lady*, *ladies*; *army*, *armies*; *mercy*, *mercies*; *colloquy*, *colloquies*. If *y* is preceded by a vowel, *s* only is added; as, *day*, *days*; *key*, *keys*; *money*, *moneys*; *attorney*, *attorneys*. Proper names ending in *y* simply add *s* for the plural; as, *Henrys*, *Tullys*, *Marys*, *Currys*, *Murrays*. Some writers, however, write *Henries*, *Maries*, *Ptolemies*, *Harries*.

4. Many words form their plurals irregularly; as, *man*, *men*; *woman*, *women*; *child*, *children*; *foot*, *feet*; *goose*, *geese*; *tooth*, *teeth*; *ox*, *oxen*; *mouse*, *mice*; *I*, *we*; *thou*, *you*; *he*, *they*. The following words are regular in their formation of the plural; as, *cayman*, *caymans*; *firman*, *firman**s*; *desman*, *desman**s*; *talisman*, *talisman**s*; *German*, *German**s*; *Mussulman*, *Mussulman**s*; *Turcoman*, *Turcoman**s*.

5. Most nouns ending in *f* and *fe* form the plural by adding *s*; as, *fife*, *fifes*; *grief*, *griefs*; *chief*, *chiefs*; *safe*, *safes*. The following nouns change *f* and *fe* into *ve* and add *s*: *leaf*, *calf*, *self*, *half*, *loaf*, *beef*, *shelf*, *wolf*, *wife*, *knife*, *life*, *thief*, *elf*. *Wharf* has *wharfs* or *wharves*; *scarf* has *scarfs* or *scarves*;

staff has *stuffs* or *staves*. The compounds of *staff* are regular; as, *flag-staff*, *flag-stuffs*.

6. Letters, figures, and signs form their plural by adding *apostrophe* and *s*; as, *b's*, *o's*, —'s, *l's*. Your *b's*, *l's*, and *o's* are well made.

7. Compound words are usually pluralized by making plural only that part of the word described by the rest; as, *brothers-in-law*, *mouse-traps*, *cupfuls*, *wagon-loads*, *coachfuls*, *Anglo-Saxons*, *hangers-on*, *courts-martial*, *knights-errant*, *billets-doux*. In a few compounds both parts are pluralized; as, *men-servants*, *women-servants*, *knights-templars*, *ignes-fatui*.

8. Names with titles form their plurals regularly; as, the Mr. Martins, the Dr. Martins, the Miss Martins, the Mrs. Martins.

In speaking or writing it is often difficult to decide whether to use a singular or plural verb. It is the sense, rather than the form, that determines the number; hence *molasses*, *atlas*, etc., are singular, though they end in *s*. A noun that makes sense with *a* or *an* before it, or *is* after it, is singular; a noun that makes sense with *two* or *these* before it, or *are* after it, is plural.

9. If the title is used with two or more different names, it is made plural; as, *Drs. Brown, Edwards, and Johnson*; *Misses Julia and Maria Thornton*. With the title *Messrs.*, which is borrowed from the French, the name remains singular; as, *The Messrs. Freeman & Smith*; *Messrs. Holmes & Co.*

10. Some foreign nouns adopted into our language have two forms of the plural, an English and a foreign one. Some of the most familiar are the following:

A word fitly spoken is like apples of gold in pictures of silver.

BIBLE: *Prov. 25.11*

Singular	English Plural	Foreign Plural
cherub	cherubs,	cherubim.
stamen,	stamens,	stamina.
bandit,	bandits,	banditti.
beau,	beaus,	beaux.
focus,	focuses,	foci.
medium,	mediums,	media.
encomium,	encomiums,	encomia.
gymnasium,	gymnasiums,	gymnasia.
colossus,	colossuses,	colossi.
incubus,	incubuses,	incubi.
hippopotamus,	hippopotamuses,	hippopotami.

Write the plural of the following: *book, street, village, bench, miss, atlas, isthmus, alkali, rabbi, gnu, story, Mary, Henry, oh, ah, solo, Scipio, zero, no, wife, life, wharf, staff, Norman, Anglo-Saxon, child, I, it, she, thou, talisman, cow, index, die, ox-cart, mother-in-law, spoonful, genius, habeas-corpus, Mr., wagon-load, (Dr.) Morton and Smith, (the two) Miss Lucas, bandit, focus, crisis, basis, money, chimney, Monsieur, Madame, oasis, thesis, analysis, deer, sheep, l, 8, +, two.*

CAPITAL LETTERS ¹

“Capital letters, like titles of honor, lose much of their value if used too freely.”

Capital Letters are large letters used for the sake of distinction. They hold the places of honor in every written or printed production.

¹ Capital letters should not be used when small letters will express the meaning as well. In the German language every noun begins with a capital; and in Old English capitals were used very freely. In the original manuscript of Gray's "Elegy in a Country Churchyard," each noun begins with a capital letter. It is said that capital letters reached their highest flood-mark in the time of Queen Elizabeth.

RULES FOR CAPITAL LETTERS

Every	{	(1) complete sentence,	}	should begin with a capital letter.
		(2) line of poetry,		
		(3) proper name and chief word of a proper name,		
		(4) word derived from a proper name, ¹		
		(5) direct quotation,		
		(6) word denoting the Deity, ²		
		(7) title of honor or office,		
		(8) important word in headings,		
		(9) name of things personified,		
		(10) word of special importance,		

NOTE.—The words *I* and *O* should always be capitals; as, “Out of the depths have I cried unto thee, O Lord!” *North, South, East, and West* should begin with capitals whenever they refer to parts of the country, and not simply to points of the compass; as, “The West is to-day an infant, but shall one day be a giant, in each of whose limbs shall unite the strength of many nations.” Names of the days of the week and the months of the year, but not the seasons, should begin with capitals; as, *Monday, March, spring*.

1. Once, ah, once, within these walls,
One whom memory oft recalls,
The Father of his Country, dwelt.

LONGFELLOW: *To a Child*

2. As the mountains are round about Jerusalem, so the Lord is round about his people from henceforth even forever.—BIBLE: *Psalms* 125.1, 2

3. O Faith! if thou art strong, thine opposite
Is mighty also, and the dull fool's sneer
Hath oftentimes shot chill palsy through the arm
Just lifted to achieve its crowning deed.

LOWELL: *Columbus*

¹ When by long usage, words have lost all association with nouns from which they are derived, they are not capitalized; as, *currant* from *Corinth*, *damask* from *Damascus*.

² If this rule were followed more closely, it would prevent mistakes; as, “And every man that hath this hope in Him purifieth himself, even as He is pure.”

4. The Youth, who daily farther from the east
 Must travel, still is Nature's Priest
 And by the vision splendid
 Is on his way attended;
 At length the Man perceives it die away,
 And fade into the light of common day.

WORDSWORTH: *Ode to Immortality*

DISCRIMINATION IN THE USE OF CAPITAL LETTERS

An odd *fellow* is not always an *Odd Fellow*; nor is an *Odd Fellow* necessarily an odd *fellow*. When I speak of the *principal* of a school, I refer to his duties; but when I speak of the *Principal* of a school, I refer to his title. William Penn with a few *Friends*, is very different from William Penn with a few *friends*. When we write *King of kings*, we show God's relation to earthly *kings*. When we speak of the *gospel*, we refer to Christ's doctrines concerning his heavenly kingdom; but when we speak of the *Gospels*, we refer to certain books of the Bible. The *Chicago News* is a newspaper; *Chicago news* is something else. The *lake of the Woods* is a lake in some famous woods, the *Lake of the woods* is a famous lake in woods, but the *Lake of the Woods* is a lake so called. The *Pennsylvania railroad* is a railroad in Pennsylvania; but the *Pennsylvania Railroad* could be located anywhere. The *Green Mountains* are in Vermont; but *green mountains* may be seen in almost any mountainous country. An *Act of Congress* should be of greater importance than an *act of a clown*. If the *North*, *South*, *East*, and *West* make the *United States*, I think one of these states is a *State*. *Lord's Day* means *Sunday*; *New-Year's Day*, or *New Year's Day*, the *Fourth*, *Good Friday*, *Decoration Day*, are as much particular days as *Monday* and *Tuesday*. I should begin my letter, My dear Mother, My dear Friend, My dear Sir, Dear Sir, My dear Aunt Lucy, Friend Miller, Dear Teacher, My dear Teacher.

PUNCTUATION ¹

「 If the way in which men express their thoughts is slipshod and mean it will be very difficult for their thoughts to escape being the same.

DEAN ALFORD

A bit of work of the highest quality is a key to a man's life because it is the product of that life, and it brings to light that which is hidden in the man as truly as the flower lays bare to the sun that which was folded in the seed.—MABIE: *Work and Culture*

Punctuation is the use of certain marks or characters to aid the reader in understanding the thought of the writer.

Punctuation has two leading uses:

1. To make the meaning of the writer clear.
2. To show the grammatical construction.

Punctuation is based upon the analysis of sentences;² and he who has had excellent drill in grammatical analysis learns the art of punctuation very readily. A knowledge of punctuation is indispensable to the clear expression of thought in writing. This is clearly shown by the following examples:

John Keys the lawyer says he is guilty.

John, Keys the lawyer says he is guilty.

John Keys, the lawyer says he is guilty.

John Keys the lawyer, says he, "is guilty."

Woman—without *her*—*man* would be a *savage* is not the same as *Woman*—without her *man*—would be a *savage*.

The party consisted of Mr Smith, a clergyman, his son, a lawyer, Mr. Brown, a Londoner, his wife, and a little child.

¹ Punctuation is a modern art. Aristophanes, a Greek grammarian of Alexandria, introduced a few points about 250 B.C.; but punctuation, as now used, was not generally known until after the invention of the art of printing.

² *Grammatical analysis* is also, to a great degree, the basis of good reading, as it is necessary to the ready interpretation of the writer's thought. For the same reason, it is very helpful in every branch of study, as we receive much of our knowledge from the printed page.

By this punctuation there are *eight* persons in the company. Let us substitute semicolons for some of the commas:

The party consisted of Mr. Smith, a clergyman; his son, a lawyer; Mr. Brown, a Londoner; his wife, and a little child.

By the last punctuation, Mr. Smith is a clergyman, his son is a lawyer, Mr. Brown is a Londoner, and there are *five* in the *company* instead of eight.

The marks used in punctuating sentences are the *Period* (.) the *Colon* (:), the *Semicolon* (;), the *Comma* (,), the *Interrogation Point* (?), the *Exclamation Point* (!), the *Parenthesis* (), the *Brackets* [], the *Dash* (—), the *Quotation Marks* (“ ”).

GENERAL RULES FOR PUNCTUATION

I.—Punctuate the sentence while writing it, indicating by the proper marks the relation of the different parts of the sentence.

II.—Bear in mind that, though punctuation depends largely upon the thought to be expressed, and the taste and judgment of the writer, there are certain established rules which every writer of fair education is expected to observe.

SPECIAL RULES FOR PUNCTUATION

THE PERIOD

1. A period should be placed at the close of every declarative and every imperative sentence; as, “A nation’s character is the sum of its splendid deeds.” “Be not deceived.”

2. A period should be placed after all abbreviations¹; as, Geo., for George; Md., for Maryland; Prof., for Professor.

THE COLON

A colon² is used between parts of compound sentences when they are subdivided by semicolons; as,

A nightingale made a mistake;
She sang a few notes out of tune;
Her heart was ready to break,
And she hid away from the moon.—JEAN INGELow

2. A colon should precede a direct quotation when not the object of a verb, and follow *this*, *these*, *thus*, *as follows*, *the following*, and similar expressions when they introduce something, whether a quotation or not; as, He spoke thus: "I rise, Mr. President, to express my appreciation," etc. The following persons were elected: Pres., Josiah Jenkins; Sec., Jennie Snow.

3. A colon should precede a supplementary, or additional, clause, introduced without a conjunction; as, Apply yourself to study: it will redound to your honor.

THE SEMICOLON³

1. A semicolon should separate the parts of a compound sentence when they are complex, or the subdivisions of these

¹ The words 4to, 8vo, 12mo, etc., are not strictly abbreviations, as the figures represent a part of the word. Periods are not required for such expressions. The same rule will apply to 1st, 2d, 3d, 100th, 101st, 3dly, etc. When the letters of the alphabet are used in geometry and other sciences to represent quantities, they are not abbreviations, and should not be so marked by using a period.

² A colon is also used in title-pages when the explanatory title follows the main title and is in apposition with it; as, English Grammar: An Exposition of the Principles and Usages of the English Language. The colon sometimes follows *yes* and *no*; as, Can mountains be tunneled? Yes: they have been tunneled. The colon is sometimes used in Bible references, and when the time of day is denoted by figures.

³ A semicolon is used before and a comma after *as*, *namely*, *that is*, etc., when used to introduce an example or enumeration. See examples under the rules. *Viz.*, however, is usually preceded by a comma and followed by a colon.

parts contain commas; as, The kind words you speak are not lost; and the self-denial, which characterizes your life, will not be forgotten.

2. The semicolon should precede supplementary clauses when the conjunction is expressed; as, Apply yourself to study; for it will redound to your honor.

3. The semicolon should separate clauses connected in thought, but having no conjunction: as, The summer is over and gone; the winter is here with its frosts and snow; the wind howls in the chimney at night.

THE COMMA

1. The comma is used to separate members of a compound sentence when the degree of separation is too slight for the use of the semicolon; as,

Charms strike the sight, but merit wins the soul.—POPE

2. A comma should separate words or phrases in pairs; as, Sink or swim, live or die, etc.

3. A comma should separate contrasted words and phrases; as, Though deep, yet clear.

4. Commas are used to cut off introductory, intermediate, and parenthetical expressions; as, However that may be, I cannot go. The child, well as he looked, complained of being sick. As near as I can tell, I have a poor memory, it happened six months ago.

5. The comma is used to point off expressions which are out of their natural order; as, In front, the view is obstructed by other buildings.

6. Commas are used to separate the members of a series of words or phrases; as, War, pestilence, and famine trouble the land. To work, to play, to dream, and to love is to live.

7. Commas are used to cut off nouns in apposition, and nouns in the absolute or the independent case; as, Paul, the great apostle of the Gentiles, was a man of energy. Mary, do your work well.

8. Commas should be used to point off relative clauses, not restrictive; as, "Water, which is oxygen and hydrogen united, is essential to life."

9. A comma is used to mark the omission of a verb; as, "To err is human; to forgive, divine."

10. A comma should precede short quotations or expressions resembling quotations; as, Lawrence said, "Don't give up the ship."

THE INTERROGATION POINT

Rule.—An interrogation point must be placed after every question; as, Who wrote "He Giveth His Beloved Sleep"?

THE EXCLAMATION POINT

Rule.—An exclamation point is used after every expression or sentence denoting strong emotion; as, Alas! we are lost.

But O for the touch of a vanished hand,
And the sound of a voice that is still!—TENNYSON

O and *oh*, exclamations, are used to express various emotions. They are used interchangeably by many writers. Generally, however, before a name in direct address *O* is used; as, *O John!* and is not followed by any point; but if *oh* is so used, it is followed by a comma; as, *Oh, John!*

The richness of the intellectual life is measured in part by its vocabulary. The workingman is said to get along with two or three hundred words, while Shakespeare used fifteen thousand.

HENDERSON: *Education and the Larger Life*

When *O* is used in exclamatory or imperative sentences or phrases, the exclamation follows the sentence or phrase not the *O*; as, *O* happy times! *O* take me home! When *oh* is used, the exclamation point follows the *oh* if detached in meaning, otherwise it is followed by a comma and the point is placed after the sentence or phrase; as, *O!* is it so bad as that! *Oh*, that is too bad! When *oh* is used merely as an introductory expression an exclamation point is not used; as, *Oh*, that doesn't matter. For full discussion, see *O* in Webster's New International Dictionary.

THE PARENTHESIS

Rule.—Marks of parenthesis are used to enclose expressions inserted in the body of the sentence, but having no essential connection with it; as, *Pride*, in some guise or other (often a secret to the proud man himself), is the most ordinary spring of action. He tells me (is it so?) that you are going home?

THE BRACKETS

Rule.—The brackets are used to enclose some correction made by an editor or reporter; as, "A soft answer turn [turneth] away wrath."

THE DASH

Rule.—Dashes are used to set off parenthetical expressions, to denote an interruption or change of thought, to denote a summing up of particulars, to denote an omission. It is also used before the name of an author and after side-headings.

One of the changes to which language is subject during the healthy intellectual condition of a people, and in its progress from rudeness to refinement, is the casting off of rude, clumsy, and insufficiently worked-out forms of speech, sometimes mistakenly honored under the name of idioms.—RICHARD GRANT WHITE: *Words and Their Uses*

QUOTATION MARKS

Rule.—Quotation marks are used to show that the words enclosed by them are borrowed: as, “Men are April when they woo, December when they wed.”

Pupils should bring to the class selections from the books they are reading illustrating the rules for punctuation. Give the reason for each capital letter and explain why each punctuation mark is used in the following selections:

1. “Dennis,” I said, as he was polishing the glass, “I am writing an article on the ‘Rights of Children.’ What do you think about it?” Dennis carried his forefinger to his head in search of an idea, for he is not accustomed to having his intelligence so violently assaulted, and after a moment’s puzzled thought he said, “What do I think about it, mum? Why, I think we’d ought to give ’em to ’em. But Lor’, mum, if we don’t, they *take* ’em, so what’s the odds?”

KATE DOUGLAS WIGGIN: *Children’s Rights*

2. And, when the world shall link your names
With gracious lives and manners fine,
The teacher shall assert her claims,
And proudly whisper, “These were mine!”

WHITTIER: *At School-Close*

3. If a girl is a dignified human being, who has started out, “heart within and God o’erhead,” upon an endless voyage wherein she sails by the stars rather than by the clock, she will never hesitate either to know or to announce just where she is on that long voyage; how many days out from childhood-land.—FRANCES E. WILLARD.

4. Open my heart and you will see
Graved inside of it, “Italy.”
Such lovers old are I and she
So it always was, so shall ever be!

BROWNING: *De Gustibus*

5. The ideal man is “a brother of girls” as the choice Arab proverb phrases it.—FRANCES E. WILLARD

6. Archly the maiden smiled, and, with eyes overrunning with laughter,
Said, in a tremulous voice, "Why don't you speak for yourself, John?"

LONGFELLOW: *The Courtship of Miles Standish*

7. We cross the pasture, and through the wood,
Where the old gray snag of the poplar stood,
Where the hammering "red heads" hopped awry,
And the buzzard "raised" in a "clearing" sky
And lolled and circled as we went by

Out to Old Aunt Mary's.

JAMES WHITCOMB RILEY: *Out to Old Aunt Mary's*

8. There has fallen a splendid tear
From the passion-flower at the gate.
She is coming, my dove, my dear;
She is coming, my life, my fate;
The red rose cries, "She is near, she is near";
And the white rose weeps, "She is late";
The larkspur listens, "I hear, I hear";
And the lily whispers, "I wait."

TENNYSON: *Maud*

ABBREVIATIONS

Abbreviation signifies putting a part of a word for the entire word, by omitting certain parts. The object of abbreviation is to save time and space in writing and printing.

LIST OF ABBREVIATIONS

A.B. Bachelor of Arts	Cal. California
A.B.C. Argentine, Brazil, Chile	Capt. Captain
Adj. Adjective	Cat. Catalogue
Adv. Adverb	C.H. Court-house; Custom-house
Acct., or acc. Account	Chap. Chapter
A. F. of L. American Federation of Labor	C.M. Common Meter
A.M. Master of Arts	C.O.D. Cash (or Collect) on Delivery
A.M. Before noon	Col. Colossians; Colonel
Agt. Agent	Conj. Conjunction
Alex. Alexander	Conn. or Ct. Connecticut
Amt. Amount	Cr. Credit, creditor
Ans. Answer	Ct. Cent
Apr. April	C.S. Civil Service
Ark. Arkansas	Cts. Cents
Aug. August	Cwt. A hundred weight
	Cyc. Cyclopedia
B. Born	
B.A. Bachelor of Arts	D.C. District of Columbia
B. A. British America	D.C.L. Doctor of Civil Law
Bal. Balance	D.C.M. Distinguished Conduct Medal
Bbl. Barrel, barrels	D.D.S. Doctor of Dental Surgery
B.C. Before Christ	Dec. December
B.D. Bachelor of Divinity	Del. Delaware
Benj. Benjamin	Dem. Democrat
Bib. Bible	Dept. Department
Biog. Biography	Deut. Deuteronomy
Bro. Brother	

It is as easy to draw back a stone thrown with force from the hand as to recall a word once spoken.—MENANDER

Dict. Dictionary	Hos. Hosea
D.M. Doctor of Music	H. R. House of Representatives
Do. The same	Hund. Hundred
Dols., or dols. Dollars	
Doz., or doz. Dozen	I.H.S. Jesus the Saviour of Men
D.P. Doctor of Philosophy	Ill. Illinois
Dr. Debtor; Doctor; Dram	Ind. Indiana
	Interj. Interjection
E. East	Io. Iowa
Eccl., or Eccles. Ecclesiastes	Is., or Isa. Isaiah
Elec. Electricity	It., or Ital. Italian
Eng. England; English	I.W.W. Industrial Workers of the World
Eph. Ephesians; Ephraim	
Ex. Example; Exodus	
	Jan. January
Feb. February	Jas. James
Fem., or fem. Feminine	Jer. Jeremiah
f.o.b. Free on board.	Jno. John
Fri. Friday	Jona. Jonathan
F.R.S. Fellow of the Royal So- ciety	Jos. Joseph
Ft., or ft. Foot, feet; fort	Josh. Joshua
Fut., or fut. Future	J. P. Justice of the Peace
	Judge. Judge
	Jul. July; Julius
Ga. Georgia	
Gal. Galatians	K. King
Gal., or gals. Gallon, gallons	Kan. Kansas
Gen. Genesis; General	Ken., or Ky. Kentucky
Gent. Gentleman	Ki. Kings
Geo. George	
Geog. Geography	L. Lady
Gov. Governor	L., or lb. A pound in weight
	Lam. Lamentations
Hab. Habakkuk	Lat. Latin
Hag. Haggai	Leg., or Legis. Legislature
Hdkf. Handkerchief	Lev. Leviticus
Hebr. Hebrew, Hebrews	L. I. Long Island
Hhd., or hhd. Hogshead	LL.B. Bachelor of Laws
Hon. Honorable	LL.D. Doctor of Laws

Lon., or Long. Longitude	Neb. Nebraska
Lou., or La. Louisiana	Neh. Nehemiah
M.A. Master of Arts	N. H. New Hampshire
Mag. Magazine	N. J. New Jersey
Mar. March	Nos., or nos. Numbers
Mas., or Masc. Masculine	Nov. November
Mass. Massachusetts	N. S. Nova Scotia; New Style
Matt. Matthew	N. T. New Testament
M. C. Member of Congress	N. Y. New York
Md. Maryland	O. Ohio
Me Maine	Obj., or obj. Objective; Objec- tion
Messrs. Gentlemen; Sirs	Oct. October
Mi., or Miss. Mississippi	O. T. Old Testament
Mich. Michigan	
Minn. Minnesota	Pa., or Penn. Pennsylvania
Mo. Missouri	Ph.D. Doctor of Philosophy
Mr. Mister; Master	Phil. Philip; Philippians
Mrs. Mistress	Phila. Philadelphia
M. S. C. P. Mean spherical can- dle power	Pk., or pk. Peck
M. V. O. Member of the Royal Victorian Order	Pt., or pt. Pint
N. Noon; North; Noun	Plur., or plur. Plural
N. A. North America	P. O. Post Office
Nah. Nahum	Prof. Professor
Nat Natural; National	P. S. Postscript
Naut. Nautical	Ps. Psalm, or Psalms
N. B. New Brunswick; Take notice	Pwt., or dwt. Pennyweight
N. C. North Carolina	Q., or Ques. Question
N. E. Northeast; New England	Q. E. D. Which was to be de- monstrated
	Qt., or qt. Quart

The accusing spirit that flew up to Heaven's chancery with the oath, blushed as he gave it in, and the recording angel as he wrote it down, dropped a tear upon the word, and blotted it out forever.

STERNE: *Tristram Shandy*

R. Railway	Thess. Thessalonians
Rep. Representative; Republic, Republican; Reporter	Thurs. Thursday
Rev. Revelation; Reverend	Tim. Timothy
R. F. C. Royal Flying Corps	T. N. T. or T N T. Trinitroto- luene
R. I. Rhode Island	T. S. Test solution
Rom. Roman; Romans	Tues. Tuesday
R. N. A. S. Royal Naval Air Ser- vice	U. S. United States
R.R. Railroad.	U. S. A. United States of America
S. A. South America; South Africa	U. S. M. United States Mail
Sam. Samuel	U. S. N. United States Navy
Sat. Saturday	U. S. V. United States Volunteers
S. B. Bachelor of Science	Va. Virginia
S. C. South Carolina	V. S. Volumetric solution
Script. Scripture	Vt. Vermont
S. D. Doctor of Science	Wed. Wednesday
Sec. or Secy. Secretary	W. I. West India; West Indies
Sing., or sing. Singular	Wp. Worship
S. M. Master of Science	Wt., or wt. Weight
Sol. Solomon	W. Va. West Virginia
S. O. S. The letters signified by the signal (...---...) prescribed by the Radio- telegraphic Convention of 1912 for use by ships in distress	X. Christ
Sq., or sq. Square	Xm. or Xmas. Christmas
Sr. Senior; Sir	Yd., or yd. Yard
St. Saint; Street; Strait	Yr. Your
Subj., or subj. Subjunctive	Y.M.C.A. Young Men's Chris- tian Association
Supt. Superintendent	Zach. Zachariah
Ten., or Tenn. Tennessee	Zech. Zechariah
Tex. Texas	Zool. Zoölogy, Zoölogical.

NOTE TO TEACHER.—Pupils should be drilled thoroughly in the use of abbreviations. The lessons may be assigned the same as spelling les-

sons, and the recitation conducted in the same way as recitations in spelling. Both the oral and written methods should be used.

Review Questions.—Why is the hyphen used? Read carefully the Discrimination in Compound Words, Showing the Uses of the Hyphen. Observe closely what is said about the The Apostrophe, Formation of the Plural, Capital Letters and Punctuation. Why is it necessary to know how to punctuate and to use capital letters? Quote Lowell, "O Faith." In the quotation from Wordsworth beginning, "The Youth," explain the use of capitals. In Wordsworth's time capitals were used more freely than now. The tendency to-day in regard to both capitals and punctuation is to use only where needed to express the thought. Read Discrimination in the Use of Capital Letters with close attention. What does Henderson say about "The richness of the intellectual life"? Are you constantly adding new and choice words to your vocabulary?

EXAMINATION QUESTIONS

(Use Index in finding answers)

1. Write the plural of *Mr.*, *Mrs.*, *Miss*, *Dr.*, *hero*, and *two*.
2. Distinguish between the *name* and *power* of a letter.
3. When is one letter a *substitute* for another?
4. Write four words containing a substitute for *long a*.
5. Write the possessive singular and plural of *I*, *who*, *she*, *ox*, *mouse*, *fox*, *brother-in-law*, and *deer*.
6. Give the uses of *silent letters* and illustrate.
7. Tell about *diphthongs*, *triphthongs*, *digraphs*, and *trigraphs*.
8. Write four letters that may represent *e* and illustrate by words.
9. Name and define the different kinds of *accent*.
10. Define *articulation* and tell its value.
11. What must one know in order to use the *dictionary* intelligently?
12. Tell about *elementary sounds* and *diacritical marks*.
13. What does the dictionary tell about *words*?
14. At what *age* should pupils begin to use the dictionary?
15. Tell the value of the dictionary in *home*, *school*, *office*.
16. What is the value of *correct spelling*? Of *correct pronunciation*?
17. What does *slovenly speech* indicate? What does Ruskin say concerning "a well educated gentleman"? Page 93.
18. Where would you look for the following words in the dictionary: *Antigone*, *frontier*, *Belgium*, *Chautauqua*, *Longfellow*, *Peary*, *Hon.*?
19. In the abbreviation *LL.D.*, why is the *L* doubled?
20. In adding the suffix *able*, why is the *e* retained in *peaceable* and not in *blamable*?
21. Define *prefix*, *suffix*, *affix*.
22. Describe the peculiar values of *written* and *oral* spelling.
23. What method would you use to increase a child's *vocabulary*?
24. Define and illustrate *synonym*, *homonym*.
25. What is the *dictionary habit* and how is it acquired and made permanent?
26. Tell the most important things about *words*.

27. Give quotations about *words*.
28. Define *word-analysis* and *word-building*.
29. Tell about *etymology*, *Anglo-Saxon*, *word-study*.
30. Name some Latin and Greek *root-words*, and some English words derived from them.
31. What is the value of a knowledge of *Latin and Greek* to the student of *English*?
32. What is the meaning of: *pre*, *inter*, *re*, *sub*, *trans*, *tri*, *dis*, *ante*, *anti*, *auto*?
33. Give plurals of *sheep*, *calf*, *cannon*, *tomato*, *fife*, *archduke*, *Jones*, *focus*, *attorney*.
34. Show the various uses of the apostrophe. When do we write *its*, *it's*?
35. Tell the shades of difference in meaning of the following synonyms: *beautiful*, *handsome*, *pretty*, *lovely*, *fine*.
36. How can a parent or teacher be most helpful in training children to use *exact* and *choice* speech?

INDEX

	PAGE
A, sounds of.....	4, 6, 7, 9
Substitutes.....	48
Abbreviations.....	127-130
Accent.....	24-27
Affix.....	52
Alphabet.....	38
Anglo-Saxon.....	78, 79
Antecedent.....	44
Antepenultimate Syllable....	43
Apostrophe.....	110-113, 115
Articulation.....	28-31
Artificial Language.....	1
Aspirates.....	2, 10, 42, 43
Atonics.....	2, Note 3
B, silent when.....	45
Basis.....	43
Brackets.....	124
Breve.....	13 (note), 14
Building and Defining	
Words.....	101-104
C, silent when.....	45
Capital Letters.....	39, 116-118
Caret.....	15
Cedilla.....	13-15
Cognate Sounds, Letters.....	1
Colon.....	121
Combinations.....	38
Comma.....	122, 123
Consequent.....	44
Consonants.....	41-44
D, silent.....	46
Dash.....	124
Defects of English Alpha-	
bet.....	12, 13
Dentals.....	42
Description of Phonetic Ele-	
ments.....	6-11

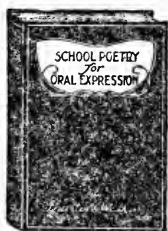
	PAGE
Diacritical Marks.....	13-15
Dictionary Outline.....	17
Dictionary, The.....	8
Dictionary Drill.....	18-21
Dieresis.....	13, 14
Digraph.....	39, 45
Diphthong.....	39
Discriminative Accent.....	24
Discrimination in the Use of	
Capital Letters.....	118
Dissyllable.....	52
Distinguishing Elementary	
Sounds.....	9
E, sounds of.....	4
Substitutes.....	48
Silent, when.....	44, 45
Elementary Sounds.....	2
English Alphabet.....	38
English Prefixes.....	80
Etymology.....	78
Examination Questions..	132-133
Exclamation Point.....	123
Exercises in Articulation....	28-31
Exercises in Pronunciation.	32-36
F, substitutes.....	49
Finding Words in the Dic-	
tionary.....	19-21
Formation of Plurals....	113-116
Forty Spelling Lessons for	
Upper Grammar Grades.	59-62
G, sounds of.....	4
Silent.....	46
Greek Prefixes.....	83
Guides to Pronunciation	4, 31-32
H, sound of.....	4
Silent, when.....	46
Homonyms.....	99-101

	PAGE		PAGE
How to Find the Elementary		Palatals.....	42
Sounds.....	4-5	Parenthesis.....	124
Hyphen.....	105-109	Penultimate Syllable.....	43
I, sounds of.....	4	Period.....	120, 121
Substitutes.....	48	Phonetic Spelling.....	53
Consonant.....	39, Note 2	Phonetics.....	2
Interrogation Point.....	123	Phonology.....	2
Italics.....	39, Note 1	Phonotypy.....	12
J, sound of.....	4	Plural, Formation of....	113-116
K, sound of.....	4	Possessive Case.....	110-113
Silent, when.....	46	Polysyllable.....	52
Substitutes.....	49	Power of a Letter.....	39
L, sound of.....	4	Preantepenultimate Syllable..	43
Silent when.....	46	Prefix.....	52
Labials.....	42	Prefixes.....	80-83
Language.....	1	Primary Accent.....	24
Language Outline.....	vii	Principles and Exercises in	
Latin Prefixes.....	81-82	Syllabication.....	22, 23
Lawyer and the Dictionary,		Pronunciation.....	31-36
The.....	31-36	Punctuation.....	119-126
Letter.....	38	Q, classified.....	42, 43
Linguals.....	42	Quotation Marks.....	125-126
Liquids.....	41, Note 3	R, sounds of.....	4, 8
M, sound of.....	4	Radical Accent.....	25
Silent when... 46, Remark 5		Representation of Vocal Ele-	
Macron.....	13	ments.....	11-12
Monosyllable.....	52, 56, 57	Review Questions....	36-37, 77,
Mutes.....	41	104, 131	
N, sounds of.....	4	Root.....	52
Silent when.....	47	Rules for Accent.....	26-27
Name of a Letter.....	38	Rules for Capital Letters....	117
Names of Letters Spelled, 38 Note 3		Rules for Punctuation... 120-125	
Natural Language.....	1	Rules for Silent Letters....	45-47
O, sounds of.....	4, 7, 8, 9	Rules for Spelling.....	56-58
Substitutes.....	48	S, sound of.....	4
O and I Capitals.....	117	Substitutes.....	49
O and Oh.....	123-124	Semicolon.....	121-122
Oi, oy, ou, ow.....	40	Semi-Dieresis.....	14
Opening and Marking Books..	ix	Semivowel.....	41
Orthoepy.....	22	Silent Letters.....	44
Orthography.....	38	Speech.....	2
Orthographic Analysis....	53, 54	Spelling.....	53
Orthographic Parsing....	53, 54	Spelling Lessons.....	59-69
Orthographic Spelling..	53, 54, 55	Spoken Language.....	1
P, sound of.....	4	Spoken Syllable... 43, Notes 1, 2	
Silent when.....	47	Styles of Letters.....	39
Substitutes.....	49	Substitutes.....	47-50

	PAGE		PAGE
Subvocals.....	2-10	Vocals.....	2
Suffixes.....	52, 57, 83-86	Voice.....	2
Suspended Bar.....	13, 15	Vowels.....	39-40
Syllabication.....	22-27	Y, sound of.....	4
Syllables.....	43-44	Vowel when.....	39, Note 2
Synonyms.....	89-92	W, sound of.....	4
Synonyms Discriminated..	92-98	Consonant.....	39, Note 2
T, sound of.....	4	Substitutes.....	49
Silent when.....	47	Vowel when.....	39, Note 2
Substitutes.....	49	War Words, New Words,	
Terminational Accent.....	25	etc.....	69-77
Test Words for High and		Webster's Guide to Pronun-	
Normal Schools.....	63-69	ciation.....	4
Tilde.....	13-15	Word, A.....	51
Trigraph.....	40	Word-Analysis.....	87-88
Triphthong.....	40	Word-Making.....	88-89
Trisyllable.....	52	Words, Outline, Definitions	51-54
U, sounds of.....	4, 7-8	Words with New Meanings	69-77
Consonant when..	39, Note 2	Written Language.....	1
Substitutes.....	48	Written Syllable.....	43
Ultimate Syllable.....	43	Y, sound of.....	4
Uses of Silent Letters.....	44-45	Substitutes.....	49
Uses of Hyphen.....	105-109	Vowel when.....	39, Note 2
V, sound of.....	4	Z, sound of.....	4
Substitutes.....	49	Substitutes.....	49

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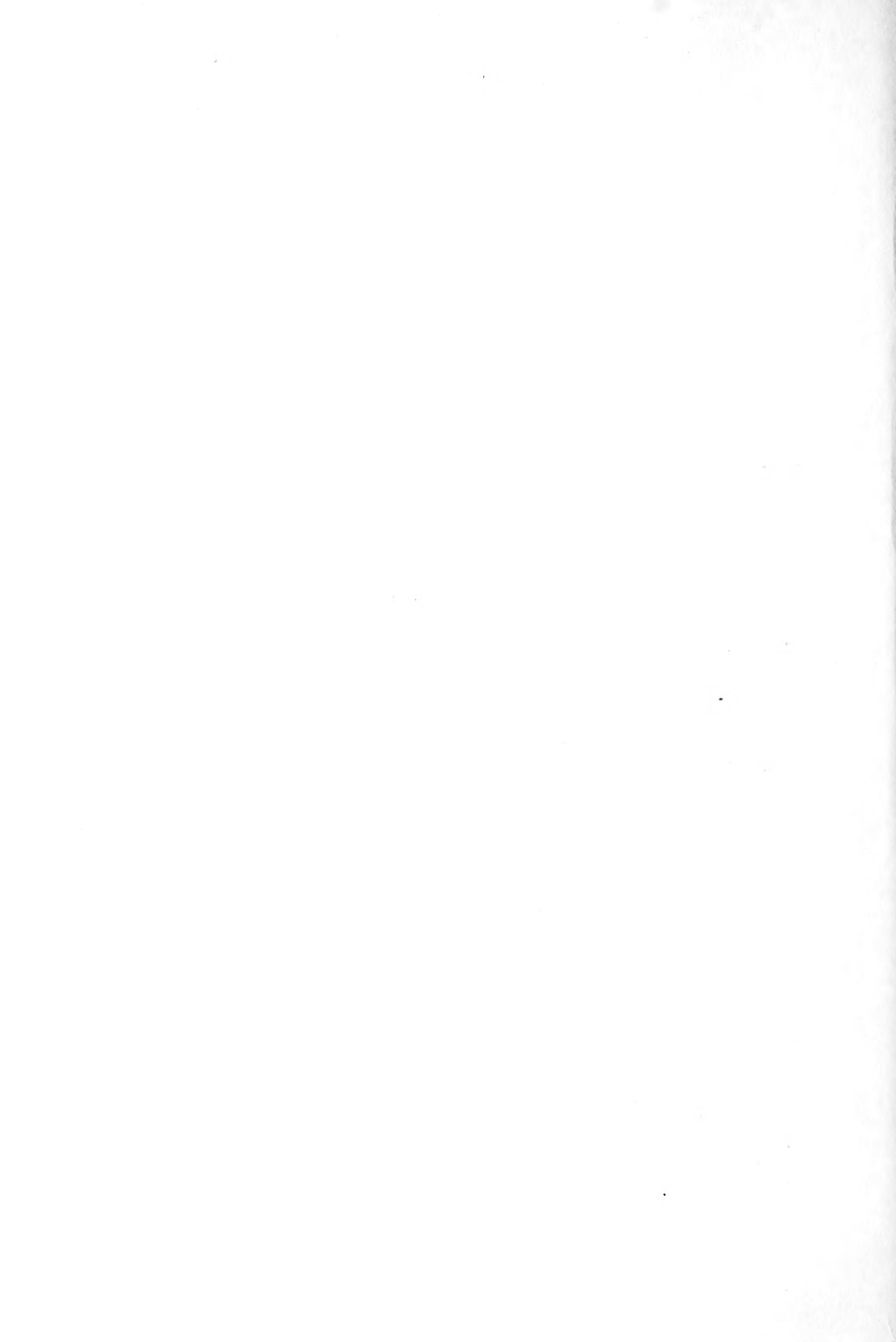


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